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CONTENTS.

PAGE

The Atelier of Solesmes at Appuldurcombe House, Isle of Wight, England 291
The Rev. R. Baralli, Seminary, Lucca, Italy.

The Neumatic Notation. (*Concluded*) 303
The Rev. H. Bewerunge, Maynooth College, Ireland.

Gregorian Rhythm.—A Theoretical and Practical Course. (*Illustrated.*)
Chapter VI. The Elementary or Simple Rhythms 315
Chapter VII. The Elementary or Simple Rhythms. (*Concluded*) 331
Chapter VIII. The Development of Elementary Rhythms . 338
Chapter IX. Compound Rhythms 350
The Very Rev. Dom André Mocquereau, O.S.B., Prior of Solesmes.

The Introit "Gaudeamus."—A Study in Melodic Interpretation . . 360 (*Illustrated.*)
Dom A. Eudine, O.S.B., Appuldurcombe House, Isle of Wight.

"Gaudeamus Omnes."—A Study in Gregorian Accompaniment . . 373 (*Illustrated.*)
Signor Giulio Bas, Rome, Italy.

Liturgical Notes.—Trinity Sunday and Corpus Christi 381
"Pax," Malvern, England.

Correspondence:
"A Grammar of Plainsong." (The Rev. H. Bewerunge, Maynooth College, Ireland) 387

Chronicle and Comment:
Editorial Comment on the Musical Supplement. (The Rev. Ludwig Bonvin, S.J., Canisius College, Buffalo, N. Y.) 391
Music in the Seminary. (Jacques Brunante, Boston, Mass.) . 394
A "Gregorian Missionary in England" 397
"Abbreviated Plainsong" 399
The "Proper" Singing of Plainsong 401
Wanted: A "Thorough" Knowledge of Latin? 404
Wanted: "Community of Life?" 404
Wanted: "Daily Practice?" 406
One Outcome of the Discussion 409
Proper for the Feast of the Most Precious Blood. Musically Arranged by Mr. A. Edmonds Tozer, London, England 411
Decree S.R.C., 14 February, 1906 415
Reform Activities 417
Marked Notes by "Episema" 418

CONTENTS—CONTINUED.

Publications Reviewed:

Bansbach: Vatican Chant 422
Gruber: Twenty Offertories 422
Baeuerle-Palestrina: Ten Selected Masses 423
Baeuerle-Palestrina: 57 Four-Voiced Motets 423
Baeuerle-Orlando di Lasso: Septem Psalmi Poenitentiales . . . 423
Baeuerle-Renner, Jr.: Selected Organ Compositions 423
Holly: Elementary Grammar of Gregorian Chant 425
Klein: Ten Hymns and Motets 426
Mathias: Kyriale seu Ordinarium Missae 426
Mathias: Organum Comitans ad Kyriale seu Ordinarium Missae. 426
Mitterer: Festoffertorien fuer Maennerchor und Orgel 427
Piel: Vier und sechzig Stuecke in den alten Tonarten 428
Singenberger: Short Instructions in the Art of Singing Plainchant. 428
Wagner: Cantiones Sacræ 429
Young: The Roman Missal 429

Briefer Notice 430
Compositions by: Auer—Blasel—Bonvin—Bossairs—Bottazzo—Branchina—Calegari—Engel—Falkenstein—Gessner—Guilmant—Habets — Haller — Hamma — Hoenig — Kohler — Koehler—Kümin—Loebmann — Magri — Mercanti — Meurer — Mitterer—Modlmayr—Mondo—Nekes—Nemmers—Palestrina—Perruchot—Plag — Poll — Ponten — Ravenello—Rinck—Rotoli—Simon — Terry—Tinel—Van den Elsen—Van Durme—Van Overeem—Wilkens—Wiltberger—Witt 430

Musical Supplement: "Kyrie" and "Gloria" of the Mass "Te, Christe, supplices," by the Rev. Ludwig Bonvin, S.J., Canisius College, Buffalo, N. Y. (See Composer's comment, pp. 391-393.)

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THE ATELIER OF SOLESMES AT APPULDURCOMBE HOUSE, ISLE OF WIGHT, ENGLAND.

THE object of the writer of the following papers is to set before all who are seriously interested in the success of the Gregorian renaissance the advantages of making a pilgrimage to-day to what may be called without exaggeration the Mecca of the devotees of Plainchant, Appuldurcombe House, the present home of the monks of Solesmes.

The researches and scientific value of the palæographic studies of Solesmes are by this time in one way or another known to everybody. The *Paléographie Musicale*, founded eighteen years ago by its creator and editor Dom Mocquereau, with its ten splendid quarto volumes, full of monographs and original documents, is the most valuable evidence of the learning and scientific attainments of the Benedictine monks to those who make use of it in working for the restoration of the Gregorian Chant in all its fulness and integrity. Father Mocquereau in *The School of Solesmes*[1] has given a masterly outline of the method which is followed at Appuldurcombe in handling the raw materials of their investigations with the object of recovering the sacred Chant in its pristine purity. Father Angelo de Santi, in his *In London* (reprinted last year from the well-known *Civiltà Cattolica*), gives the *Paléographie* the meed of praise which it so well deserves. In fine, there is to-day no Plainchant periodical or review which has not made more or less frequent and full reference to the work.

[1] See *Plainchant and Solesmes* (Burns and Oates), p. 27 ff.

Now that sectarian animosity has driven the sons of Dom Guéranger from their fatherland, the fame of the researches of Solesmes is beginning to spread in all directions. Every year visitors and students come to Appuldurcombe from Italy, Spain, France, England, Germany, Ireland, and finally, from distant America: and almost all look in without fail upon the *atelier*, and even if they do not work there, at least they pay close attention to what is being done and admire the collection of photographic reproductions of original manuscripts.

The writer, who had the enviable good fortune to live and work during three full months in the Gregorian laboratory, desires to speak, if not at such length as the importance of the subject warrants, yet in such a manner as to give to the readers of CHURCH MUSIC a fair idea of what is possible and actually being attained at a centre provided with such a wealth of resources. He would like to show how amply the Holy See was justified in entrusting the the work of editing the Vatican Edition to the monks of Solesmes, and how opportunely American students of the Gregorian might organize scientific and artistic pilgrimages to the Isle of Wight rather than to any other quarter, with the object of cultivating and propagating ever more widely the knowledge and practice of the liturgical Chant with that spirit of zeal and persuasiveness which can best be acquired in its fulness from contact with the Fathers of Solesmes.

Far be it from me to attempt to fill the place of those who, like Dom Mocquereau, have spoken with special and peculiarly intimate knowledge of the Benedictine *atelier*. Rather would I ask, if the modesty of this celebrated Gregorian has not held him back, not so much from yielding to the temptation to magnify his office, as from giving a full and detailed account[1] of the actual reality, so greatly have the archives of Solesmes been enriched during the last

[1] See *Plainchant and Solesmes*.

two years with hundreds of manuscripts from every source, and so rapidly does their number go on still increasing even as I write.

Lastly, may it not be said in this connexion that *repetita juvant?* Indeed it is so: and especially is this the case to-day, when the preparation of the Vatican Typical Edition of Plainchant might, for those who are most closely busied with things Gregorian, give rise to the idea that the services of Solesmes are not now so important or indispensable as they were held to be at the outset, before the sophistical distinction, which it is now desired to force upon our acceptance, had yet been discovered, namely, the distinction between archæology and æsthetics, between Gregorian art and its practical execution, between the oldest manuscripts and a later living tradition.

The Unique Collection of MSS.

In glancing round the *atelier*, the thing that strikes the eye most is the multitude of carefully tied-up bundles of mounted photographs, ranged in serried rows upon shelf after shelf from floor to ceiling, each bundle representing some famous original authority, generally in its entirety. These photographic reproductions form a collection of documents such as cannot be paralleled in any other place, or even country, in the world. The collection began with about 1,200 separate photographic pages, representing as many MSS. of every age, country, and school. From these let me now try to help the reader to get a bird's-eye view, affording a rapid survey of the whole development of musicography: it will at the same time answer the purpose of showing the wonderful constancy and consistency of the melodic and rhythmical tradition. The practical and theoretical results of the original nucleus of the Solesmes collection has long been known to students in the first five volumes of the *Paléographie Musicale.* The motto—*res non verba*—which stands at the head of the second and third volumes has always appeared to me a sort of *Fiat*

lux so far as the creation and solid establishment of the science of musical philology is concerned.

It would be impossible to enumerate the great variety of fragmentary transcriptions by hand, gathered by the Benedictines in their journeys or communicated by friendly students. They are monuments of devoted patience, of painstaking accuracy, and of Benedictine artistic taste. Some of them consist of entire codices copied out in full, some of them in large quarto. Those which are most remarkable are due to two nuns of St. Cecilia's, now in refuge in the Isle of Wight. Others are traced in facsimile either wholly or in part, and among the latter are certain codices of St. Gall of minor importance.

Lithography is represented by the famous MS. 359[1] of the library of St. Gall, the most ancient of known codices, of the ninth century, edited by Father Lambillotte, and also by periodicals like the *Cæcilia* of Treves, which has a large collection of them.

Original parchment MSS. are not wanting, some being of considerable value and others from fairly good sources. The student will perhaps be surprised to find a small collection of MSS. of Byzantine music, Greek-ecclesiastical, not indeed of great antiquity, but as far as I could judge, certainly anterior to the reforms of Chrysanthos of Madyta, and therefore not without a certain amount of historical and scientific importance.

To these must be added a good number of editions of Graduals, Antiphonaries, Pontificals, Rituals, Hymnaries, and Chant-books of the sixteenth, seventeenth, and eighteenth centuries, reproducing not only the Roman liturgy and Chant, but also the liturgy and Chant of the various monastic orders and of some particular churches.

But this is not all. The perfectly unique treasure of the *atelier* is to be found in the collection of entire MSS.—reproduced by either a positive or negative photographic

[1] It has never been photographed (though it should be, since its lithographic reproduction contains some rather curious errors).

process—the number of which has not yet reached its sum-total. When I was there the number of four hundred had already been attained, and each one of these reproductions was more or less voluminous. How many pages in all? *Numera stellas si potes.* Not that I am without some definite data for forming a rough approximate conjecture. During the last photographic expedition of Father Paul Blanchon in Belgium, Germany, Austria, Bavaria, and Switzerland, there arrived at Appuldurcombe more than eighty manuscripts, representing sixteen thousand photographs. Each of these comprises at least two pages of the text, which would give the sum-total of thirty thousand pages.[1]

Later on we shall see the form assumed by this mass of materials under the hands of the workers, when we shall have to speak of the comparative tables, which are already collected into vast and weighty tomes.

Gregorian Morphology.

The breadth and variety of the Gregorian repertory are known to everyone. The most ancient stock of Roman Plainchant continued to put forth branches and a variety of blossoms with differing success until close upon the end of medieval times. Not one of these main branches is wanting in the *atelier* of Solesmes. Gregorian morphology can therefore be studied there in all its particular manifestations.

Here is a slight outline which will help us to appreciate the musical wealth of Solesmes from another point of view. In the *atelier* are:—

Gradualia (with Chant) with cognate forms and fragments: ***Missalia plenaria, Offerendaria, Praefationes, Exultets, Paters,*** etc.; ***Kyrialia*** (***Ordinaria missae***); ***Antiphonaria—Breviaria plena; Hymnaria; Troparia — Prosaria — Sequentiaria; Pontificalia — Ritualia—Benedictionalia; Processionalia; Versicularia; Tonalia***—a great collection which is indispensable

[1] Now there are considerably over 50,000 pages.

for the study of Gregorian tonalities, hitherto a very little known field. A large quantity of tonalia have been published in the *Paléographie Musicale.*

The content embraced by these several technical terms varies from county to county and from age to age. Church borrows from church and liturgy lends to liturgy with reciprocal variations. It is needless to remark that in this way there not only pass before us the four principal liturgical dialects of Latin music (the Roman, the Ambrosian, the Mozarabic, the Gallican), but also the lesser dialectical varieties represented by the ancient liturgies of Paris, Rouen, Lyons, Treves, and the rest, as well as those of the greater religious orders: the Benedictines, the Capuchins, the Cluniacs, the Camaldolese, the Cistercians, the Dominicans, the Franciscans, and others.

Gregorian Geography.

One day I saw on one of the tables of the *atelier* a geographical map clearly traced and colored by Father Gabriel Beyssac. What next? Were we to come here to complete our studies in geography? Well, yes: that was exactly the case: it was a Gregorian atlas for use at a lecture to the "Summer School." It was not only intended to put before the eyes of the scholars a picture of the local distribution of the Chant: it was to show how a journey round Europe might be taken without leaving the monastery, and to make plain the itineraries planned by the monks for themselves or for others at their bidding. Again, let me insist once for all that anybody would gain as much or more from a single journey to Appuldurcombe as by incurring an incalculable amount of travelling and expenditure by exploring all the traces of the Latin Church throughout Europe.

Not to enumerate too long a list of geographical names, one may say that a visitor to the *atelier* at Appuldurcombe might, without leaving the narrow boundaries of its four walls, start from the end of Sicily and pass through the

principal cities of Italy, Switzerland, Austria, Germany, Belgium, Holland, and England, until distant Ireland was reached. He might explore every part of France on his way back, making a palæographic ramble into Spain, where he would find Silos and Toledo full of palæographic interest and liturgical lore, notably in the Mozarabic notation and in the liturgy of Toledo. Another pleasant surprise would await him when he suddenly found that he could get transported into the East to Jerusalem, whither it is reported that the Latin liturgy was transplanted at the time of the Crusades.

The study of Gregorian geography is now more important than ever. Many codices are no longer to be found in the countries of their origin. When did they set out on their journeys more or less remote? Was the cause of their travels external and accidental, and how far was it so? Or was it due to the progressive development of schools of famous centres, to the wanderings of professors, to the spread of the Religious Orders, to the liturgical affinities of even remote churches and so forth? How many and how great would be the liturgical, musical, and palæographic gains acquired by MSS. on such wanderings? Lastly, how far would it be possible thus to retrace step by step the connexions of schools, notations, and teaching? Until when, even amidst the graphical and musical variations of the Gregorian "vernaculars," was there everywhere a clear consciousness that in respect of the Chant, musically and graphically, *terra erat labii unius?*

Who will deny the importance of such questions as these?

The Reference Library.

The monastic library is one of the richest, and it has succeeded in accompanying the monks into their exile with its seventy thousand volumes. How could the poor monks have survived without this their daily bread! Apart, however, from the general book-shelves, the *atelier* has its special library which is constantly growing. The student not

only finds himself immersed in so vast a mass of MSS.; he is daily surrounded with a multitude of friends to whom he can address his question, from whom he can seek counsel, and with whose help he can look up a theoretical argument, a quotation, a liturgical disquisition, a catalogue or the like.

And here a brief outline of the contents of the reference library will not, I trust, seem altogether superfluous to my more learned readers. If it has no other interest for them, at least it may offer them the advantage of lightening their luggage by showing what may be left behind when they set out for Appuldurcombe.

At the monastery they will find also the best-known Gregorian reviews of different countries, some of them concerned with the first period of the renaissance of plainsong and now no longer in course of publication, others representing the thought and researches of to-day, nor will those which deal with modern music, sacred and profane, be found wanting.

Then there are written catalogues of the musical MSS., and printed catalogues dealing very fully with special departments, as, for instance, with the library of St. Gall. There are essays also on the most famous musical libraries of the Middle Ages, such as that of Schubiger on St. Gall. There are the standard historical works dealing with ancient Græco-Roman music, among which stand preëminent the writings of Gevaert, Riemann, Laloy, Ruelle, and others whom space forbids us to mention. There are collections of the writers of medieval music: the three volumes of Gerbert's *Scriptores*, the four of Coussemaker, his volume on medieval harmony, and others which have only recently been published. There are collections of the works of Greek musical theorists, not only in Meibom's editions, but in Fahn's latest critical Leipzic editions.

Then there are collections of studies representing the different phases of the Gregorian restoration and its various systems of textual criticism, rhythmical or æsthetic, published by opponents of Solesmes. There are a quantity of

volumes and scrap-books, chronologically arranged, containing collections of all that has appeared in print in newspapers or reviews of all nations, for or against the French Benedictine school of Plainchant.

Add to these historical works on classical polyphony, valuable æsthetic studies, treatises on Græco-Latin metrics, and standard books of classical and medieval philology.

Lastly, liturgical works which are closely bound up with things Gregorian are on the shelves at the student's side, sporadic representatives of the liturgical department of the monastic library, which in this section is, I believe, perhaps unique in the world. All this may be said without speaking of the hundreds of photographic reproductions of inestimable sacramentaries, which have been collected for purely liturgical purposes, and which are the particular field of the great explorer and discoverer, Dom Paul Cagin, and of his youthful colleagues of Solesmes, worthy alike of their leader and of their traditions.

The Comparative Method.

How, then, is this vast heap of raw-material for study turned to account?

It is impossible to reply to this question without touching upon the method followed in this celebrated school. It is clear that the choice of the materials themselves and the formation of the *atelier* have not proceeded without method, and although it has been indirectly hinted at in the preceding pages, the time has now come to treat of it immediately.

What then are the general principles upon which the method is based?

When one has to do with the musical philology of a voice which has long been "still", the comparative method in the use of the most ancient documents is necessarily the only one admissible. Moreover, if the comparison is to yield good fruit, there must be previous selection and classification. This classification is bound to have regard

to the intrinsic merits of the MSS. and to examine their age and source and school, gathering together under each of these heads a sufficient number of testimonies, each witness as independent and characteristic as possible, and yet not ignoring direct copies, since even these may have considerable importance in helping on the investigation of phenomena such as the following: actual readings, oversights or errors, rhythmical and melodic equivalents.

I can give the fullest assurance that on all these points there has been an extraordinary amount of diligence on the part of the monks. Not a single codex enters the *atelier* and wins a final place upon its shelves without having marked upon it the certificate of its birth or descent, its place of abode, its source; in a word, without having, often with not a little difficulty and reluctance, given satisfactory credentials into the hands of these peaceful but patient toilers.

But then it will be said, how can there be selection and classification without comparison?

Certainly a preliminary comparison is the foundation of a comprehensive and general classification of documents, and this may be established by means of extrinsic data of a historic character as well as by a synthetic review of the materials. The work must, however, have a starting-point. And will this starting-point perchance be accidental? Very well; but upon the final and analytical comparison will depend the ultimate resolution of certain problems which will naturally occur. The comparison of which we are to speak will either be the direct and spontaneous result of the actual classification or else the determining proof enabling us to assign to a given document its particular place. If there be any sort of studies in which hypothesis and induction have a wide field of application, such are those which are concerned with this new science of musical philology.

How then is the comparison of the manuscripts actually carried out at Appuldurcombe?

THE TABLES.

This is done by means of comparative tables. The idea of this process was not hard to discover but would easily occur to anyone familiar with these matters. Yet no one had hitherto translated it so consistently into practice on such a well-ordered and extensive scale as at Solesmes.

For the monks of Solesmes the comparative table is a *sine qua non*, without which their critical labors and ultimate conclusions would hardly reveal their efficient cause in all its completeness.

An anecdote, which may seem a trifle, will vividly portray the critical and objective frame of mind which animates the monks.

One day I took part in a little discussion which had arisen between Dom Mocquereau and certain others. The conversation had scarcely begun when he perceived that there was something lacking and that it could only be settled or carried further in one way, and so with a hasty gesture he exclaimed: "Well, let us look at your tables." "But really," replied the other, "I have examined this and that manuscript, I can cite a certain number of instances: it seems that one might infer——" "Then make out your table," Dom Mocquereau repeated, and immediately put an end to the argument.—On another occasion, however, the table was produced and the argument was carried on with the greatest calmness and with a sort of indifference and, as it were, without seeming to arouse the interest which it appeared to deserve. His difference of manner was to be accounted for by his confidence in the worth of his methodic instrument, as if "of itself" it were sure to guide the student straight to the right inference.

The compilation and the constant use of these tables is a primary necessity, if the object is to attain definite results. One has only to bear in mind the abundance of the Gregorian repertory, the multitude of the MSS. in which it has come down to us, the immense number of melodic and rhythmical facts that require analytical examination, such

as rhythmical marks, notes, note-groups, graphical peculiarities, and the like, and then to ask one's self, where is the student to be found, however phenomenal his memory, who could hope to recollect distinctly, systematically, chronologically, and to recall at need an innumerable quantity of cases with their settings and modifications? How could he rely safely and solely on his memory for an inference or conclusion? If in a single concrete and particular instance a good number of notes and transcriptions might suffice, they certainly would not be enough to enable him to deduce the original form and the legitimate tradition of melodies from the whole of the best authorities available.

But we may go still further:—for in order to get a thorough knowledge of the original melodic and rhythmical form of a *cantilena* it is not enough to ascertain merely the evidence of a single group of MSS., or even that of a whole group taken together.

We know that in Gregorian music there is a law, whereby a melody in whole or in part passed with great facility from one text to another—the law of melodic adaptation. Many tones of Antiphons are met with on all sides; and the same may be said of Graduals, of Tracts, and of Responsories. Among these kinds of adaptable melodies some are less susceptible of variation than others, but in all of them the original scheme is more or less discoverable, at least to such an extent as to serve as a point of departure for investigation, though the design may admit of some accidental modifications. How can any certain judgment as to the fundamental structure of the melody, rhythm and mode of a *cantilena* be pronounced, unless the primitive type is followed out through all its transformations? And how, on the other hand, can it be laid hold of and pieced together in all its apparent vagaries without an instrument of precision for marking down its tracks? Now, the comparative table provides just such an instrument.

But even here the investigation is not yet at an end. In

the Roman Chant there are phrases, neums and fragments of neums—just as we find words which enter indifferently into utterances dealing with widely disconnected subjects—which pass with great flexibility and readiness into compositions of all sorts of tones and modes. These then must be passed in review and compared, which is like trying to finds one's way through a most intricate labyrinth. For this work also the comparative tables will be as the magic thread of Ariadne.

(*To be continued.*)

R. BARALLI.

Lucca, Italy.

THE NEUMATIC NOTATION.[1]

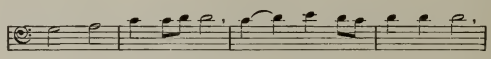
(*Concluded.*)

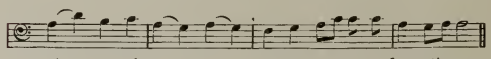
WHEN the musical scribes began to rewrite the Gregorian melodies in staff notation, they used at first the same forms of neums that they had used in their notation without lines. Gradually the requirements of the staff notation brought about a thickening of the lines, and particularly a thickening of the head of the virga, so as to show clearly the position of the notes. This development of the various styles of writing is shown, with numerous photographic examples, in Wagner's ninth chapter. About the thirteenth century, the different styles of notation were reduced to two main types, the Latin, square, notation, which Dom Pothier adopted for his *Liber Gradualis*, and the Gothic notation, which was confined to Germany and neighboring places. These two styles were also adopted in the first printed books, in the last quarter of the fifteenth and in the sixteenth century. The concluding part of the ninth chapter passes the history of these early prints in rapid review.

A question of the utmost practical importance is treated

[1] Page 37 of Advent Number of CHURCH MUSIC, 1905, line 16 "stop" should read "step."

in the next two chapters, namely, that of the rhythmical meaning of the neums. It is superfluous to state that plainchant has a definite rhythm. No music can be without it. But there is some difference of opinion as to what this rhythm is. Two different schools can be distinguished, one which holds that there should be strict, mathematical relations between the values of the notes, such as we have in modern music between half-notes, quarter-notes, etc., or strict metrical divisions of a melody into bars, sections, periods, of equal length; and another which holds that the rhythm of plainchant is free, the relations between the durations of the single notes and also the relations of the various groups of notes being only approximations to the strict mathematical ratios. But to understand fully the question of the rhythmical meaning of the neums we must make a further distinction as to whether the rhythm of the melody is indicated by the form of the notes, or not. Quite recently Riemann[1] has put forward the idea that the rhythm of plainchant melodies is strictly metrical, like modern music, and that a main principle in plainchant is the accommodation of varying texts to a fixed melodic scheme of metrical structure. Thus he takes that frequent melody of the transposed fourth tone, which plainly consists of four corresponding members. Allowing two bars for each of these members and taking it for granted that the principal word accent must fall on the beginning of the even bars, he gets the following scheme:—





To this same scheme he reduces all the other Antiphons

[1] *Handbuch der Musikgeschichte.* 1 Band, 2 Teil. Leipzig: Breitkopf and Härtel.

showing the same melody. Riemann admits himself that the above melody is particularly adapted to illustrate his idea, and it may be admitted that his presentation of it is fairly plausible, though even here the dragging in the first bar and the precipitation of the seventh bar are rather awkward. But when he extends his ideas to elaborate melodies like those of the Graduals, he has to do considerable violence to them, and in order to squeeze all the numerous notes into his presupposed scheme, he is compelled to have recourse to thirty-second, and even to sixty-fourth, notes. Riemann's ideas are entirely novel. All the other "mensuralists" try to find their rhythm indicated in the neums, and look for corroboration of their theories in the writings of the medieval theorists. There is no doubt that some remarks of these theorists distinctly inculcate the observance of strict mathematical ratios in the duration of the notes. Wagner tries to show that it was the study of the old Greek and Latin musical theorists that made the medieval writers adopt the distinction of long and short at the ratio of 2 : 1, and that the theoretical teaching of the Middle Ages was at variance with practice. The subject, however, is by no means cleared up fully yet, and it will take a good deal of further study before we shall get a thoroughly satisfactory explanation of this whole matter. The supposed free rhythm of plainchant seems to stand rather isolated in the whole field of musical activity. On the other hand, the method of psalmody, which certainly excluded exact measurement at least outside the cadences, and the fact that the Roman Church strictly excluded metrical chants during the whole period of the growth of the liturgical melodies and for centuries afterwards, make it not improbable that an altogether different principle was underlying the structure of the Gregorian chants.

Wagner treats of the medieval authors in his tenth, and of the testimony of the neumatic codices in his eleventh chapter. The twelfth chapter is devoted to a special consideration of the St. Gall neums, of which I shall say a few

words presently; and then Wagner sums up his opinion in these theses:—

1. There has been no rhythmical interpretation of the neums that could be said to have been constant throughout the Middle Ages.

2. The notation of psalmody, the oldest form of liturgical chant, seems to prove that the neums originally had no rhythmical signification; only at a later stage they became rhythmical signs, but not everywhere.

3. It was the renaissance of classical learning which took place in the Frankish countries about the year 800, that induced the theorists to apply the rhythmical theories of the ancients to the liturgical chant.

4. But the theorists were far removed from anything like unanimity.

5. From the twelfth century onwards theory and practice began to come together, and the traditional rendering received its formulation in the theory of the *cantus planus*.

He adds, however, that if future research should prove that the neumatic signs originally were mensural, the loss of their mensural character must be put on a par with the loss of the non-diatonic ornaments, and must be considered as the result of the Latinization of the liturgical chant.

Perhaps it is well to note that when Professor Wagner says (under 2) that the neums originally had no rhythmical signification, he evidently means that the elements of the notation, Acutus and Gravis, had no reference to duration. The grouping of the notes as indicated by the compound neums is, of course, of the greatest importance for the rhythm.

The twelfth chapter deals with the peculiarities of the St. Gall neums. One of these is the addition of certain letters to the neums, *litteræ significativæ*, as Notker Balbulus calls them. They are now generally known as "Romanian letters," being first so called by Schubiger in his *Sængerschule von St. Gallen*. The name refers to a Roman singer named Romanus, who, according to Ekkehard IV († 1030) was one

of two sent from Rome at the request of Charlemagne to teach plainchant in Gaul. Wagner, in accordance with Baeumer (*Geschichte des Breviers*), holds that this Romanus is a mythical personage. Neither Notker, who explains the *litteræ significativæ*, nor the anonymous monk of St. Gall, who about 880 wrote a life of Charlemagne, knows anything of him. The latter, indeed, has quite a different story to tell. According to him Charlemagne sent two Frankish singers to Rome to study the chant. After their return one of them, called Petrus, came to St. Gall for a while and introduced the Roman chant there. Romanus, therefore, must disappear from the pages of history.

Professor Wagner is of opinion that these *litteræ significativæ* indicated a method of rendering different from the one in ordinary use. Their presence in the St. Gall books, and their absence in other books prove, he thinks, that the method of singing was different. I do not feel the compelling force of this argument. If we compare a highly annotated modern edition of a Beethoven sonata with a Beethoven autograph, we find in the former a great many additional signs. But it would be a great mistake to conclude that the annotator intended a rendering different from the one Beethoven had in his mind.

There is more cogency in an expression Wagner quotes from the anonymous writer mentioned above. The latter speaks of a *nimia dissimilitudo nostræ et Romanæ cantilenæ*, a very great dissimilarity between the St. Gall and the Roman singing. We may freely admit that this St. Gall monk is exaggerating greatly, but we are confronted by the fact that in his opinion and, according to him, in that of his fellow monks too, there was a noticeable difference. Fr. Gietmann, S. J., reviewing Wagner's book in the *Kirchenmusikalisches Jahrbuch*, 1905, tries to escape the force of this testimony by suggesting two alternative explanations. The first is that the words refer not to the time at which the Anonymus wrote, but to the time of his story, so that his sense would be: "The story I am about to

relate is incredible on account of the great difference between our singing and that of Rome which it supposes." The other explanation is that the writer had in mind the differences in the *Responsale*, that is, the book containing the office responses, in which the Franks had introduced considerable changes. But neither of these explanations is satisfactory. The first is far-fetched and not in accordance with the natural meaning of the text, and the second leaves it a mystery why the writer used the word *cantilenæ*, which naturally refers to the music itself.

It would seem, therefore, that there was a difference between the Roman and the St. Gall singing, and as the melodies in the St. Gall books are the same as in all other books, Wagner concludes that the difference was in the rhythm. From the fact that in some similar matters Hellenic influence can be traced in St. Gall, Wagner infers that these letters, too, are of Greek origin. But that seems a rather hazardous conclusion.

A second peculiarity of the St. Gall neums consists in slight modifications of the neum-forms, especially the adding of a little stroke or the substitution of a horizontal line for the punctum. These things are, indeed, met with also in other codices, but not so systematically. Both expedients seem to indicate a prolongation—whether in the strict mensural sense, or as mere *nuances*. It is to be observed, however, that the various St. Gall codices are not perfectly in accord, and even in the same codex a melody may be found noted differently in different places. Future research will probably throw more light on the relation of the St. Gall chant to the rest of the tradition.

In an Appendix the author speaks of the way in which plainchant was handed down during the later Middle Ages. As a general rule it can be laid down that there was no serious departure from the general tradition, until we come to the end of the sixteenth century. There were, however, two early instances in which a systematic change from tradition took place, namely, in the compilation of books for

the Cistercian and the Dominican Orders. Before treating of these Wagner mentions one peculiarity of some MSS. which might appear as a change, but is not in reality, namely, the incomplete writing of long final melismata. For convenience' sake some of the scribes contented themselves with noting only the beginnings of such melismata as occurred frequently, knowing that such indication was quite enough for the singers who knew the melody by heart. A modern writer would probably put an "etc." at the end of such shortened formulæ. There is no case to be found in the old codices in which a group is left out in the middle of a melisma.

A change of considerable importance is found in the German tradition of the plainchant. In the earliest staff notation codices of German origin we find a frequent use of the minor third *a–c*, where codices of other countries have the second *a–b*-flat or *a–b*. Wagner has no doubt that the version of the non-German codices is the original, but thinks that the change is older than the oldest staff notation MSS. He is of opinion that the reason for the change is to be found in the difficulty that attaches to the semitone. Riemann, in the work quoted above, sees in these things remnants of the pentatonic scale, of which traces are to be found in many other phrases of plainchant, such as the intonation of the *per omnia* before the Preface. Radically the two views are identical.

The same reason is probably accountable for another change which took place almost universally, namely, the substitution of *c* for *b* as reciting note in the 3d and 8th tones. In the case of the 8th tone this holds only for recitation within a melody, in the 3d tone it also affected the psalmody. In my opinion this change has frequently vitiated the melody, and the original version ought to be restored. Thus in the Introit of the 23d Sunday after Pentecost, if the final syllable of *iniquitates* and the first of *observaveris* are sung on *b*, the accented syllable of *observaveris* stands out very emphatically. In the version of the

Liber Gradualis and the *Liber Usualis* the effect is much weakened. Similarly at *quia apud te*, and in the Introit of the 10th Sunday after Pentecost at *exaudivit*. The Introit *Benedicite* (29 September), too, would be very much improved if the first three words, except the accented syllable *Dominum*, were sung on *b* as of old. Further, I consider that the psalmody of the third tone is much finer with *b* as reciting note: *b . . . d c b c* || *b . . . c a cb a*, and I hope it will be re-introduced. For the 8th tone the Tract of that mode is a typical case. In the Tract *Vinea* of Holy Saturday, for instance, we should read:

g g gabc b b b b bc b b b c cdbg
Et macé — ri — am circum-dé-dit et circumfó— etc.[1]

When the family of reformed Benedictines which originated in Cisteaux, had grown to some dimensions, they felt the need of uniform chant books. St. Bernard was commissioned to compile these, and he took as his musical adviser Guido, the Abbot of Cherlieu. The books of Metz were taken as foundation, but certain changes were introduced. The severity of the Order manifested itself in the rejection of all the Sequences and Proses which had been introduced during the tenth and eleventh centuries, and in the restriction of the chants of the Ordinary of the Mass to a few of the simplest formularies. No exception could be taken to this procedure, but some other changes were rather objectionable. Guido was a man of strong theoretical views, and he had no scruples in altering the melodies, when they did not correspond to his theories. In common with the current theory he held that the compass of a melody should not exceed ten notes, and finding Scriptural authority for his view in the psalmist's *In psalterio decachordo psallam tibi*,[2] he cut down ruthlessly all the melodies exceeding this compass. Sixty-three Graduals and a few other chants suffered

[1] The accentuation *circumdédit* is in accordance with the popular pronunciation of Latin when it was a spoken language.

[2] Ps. 143, 9.

thus. Again Guido looked on the melisma at the end of the Alleluia Verse (not that at the end of the Alleluia) as extravagant, and reduced it considerably. Similarly he cut out some repetitions of groups of notes within a melisma.

Other changes were due to his conceptions on the subject of tonality. Thus the Gregorian melodies generally follow the rule that a melody should end on the fundamental note of its scale. This law does not apply to psalmody. Guido, however, thought it should, and consequently he rejected all the *differentiae* of the Introit psalmody which did not comply with the rule. He did not, however, extend the principle to the Office psalmody. Evidently his courage failed him there. The change would have been too revolutionary.

Some peculiarities in tonal aspect to be found in the codices are evidently due to the difficulty of noting the traditional melodies in accordance with the accepted tone system, which had two forms of the same degree of the scale only in one place, namely, for *b*, which was distinguished as *b quadratum* and *b rotundum*. Some of the melodies, however, if noted in the normal position, would have required an *e*-flat or *f*-sharp. As these notes were not recognized, the scribes tried to get over the difficulty by transposition. Thus a frequently occuring melody in the fourth Mode (namely the one quoted already for the words *Apud Dominum misericordia* in the 2d Vespers of Christmas) would require an *f*-sharp, if noted on *E*. The scribes, therefore, transposed it to *A*, so that *b* would correspond to the *f*-sharp, *b*-flat to the *f*. This, however, did not suit Guido and he re-wrote the melody so that it ended on *g*, and he ascribed it to the 7th Mode. An Alleluia melody of the 3d Mode occurring, among other instances, on the 4th Sunday of Advent, has a constant *f*-sharp in the Verse. Some MSS. represent this by transposing the melody a fourth up, as in the preceding case. Others leave the Alleluia on *E* and transpose the Verse a tone lower, substituting the scale:—

d e f g a b-flat c d

for e f-sharp g a b c d e.

In either case the Verse looks like a 1st-tone melody. Accordingly Guido considered the Alleluia at fault, cancelled it and substituted a new one for it.

A very interesting piece, from our present point of view, is the Alleluia of the 7th Sunday after Pentecost. I suspect that this melody, which is in the 1st tone, had both an *e*-flat and *b*-natural. This could not be expressed at all in the medieval tone system. For if the *e*-flat were to be represented by *b*-flat, the *b*-natural would become *f*-sharp, or if the *e*-flat were to be represented by *f*, the *b*-natural would become *c*-sharp. In the *Liber Usualis* the melody is transposed to *A*. The *e* and *e*-flat, then, are represented by *b* and *b*-flat, and *b*-natural is foregone, *f* doing service for both *b*-flat and *b*-natural. The *Liber gradualis*, however, following other MSS., writes it in *D*. Thus, in the Alleluia it can represent *b*-flat and *b*-natural. In the Verse, then, where the *e*-flat should occur, it transposes the melody a tone upwards, starting a fourth, instead of a third, above the final of the Alleluia. It thus represents the scale:—

d e-flat f g a b-flat c d

by e f g a b c d e

and the melody becomes a 3d-tone melody. Towards the end, however, in order to represent the *b*-natural, it takes the melody again a tone down, writing at *exsultationis* *e f g g a g f* instead of *e f g a b a g*. Perhaps it would be more correct to consider the whole melody as of the 3d tone with *f*-sharp and *c*-sharp. Then the Allelulia and the end of the Verse would be transposed a tone lower, so as to represent the scale:—

e f-sharp g a b c-sharp d e

by d e f g a b c d.

Anyhow, the piece did not satisfy Guido's theoretical convictions, and taking the melody to be 3d Mode, he cancelled the Alleluia and the end of the Verse, and wrote a new setting in the 3d tone for them.

Though Guido's manipulations are a rather serious interference with the tradition, they affect only a comparatively small portion of the complete store of the Gregorian melodies, and for the rest the Cistercian books are a good representation of the tradition.

The Dominicans thought of compiling uniform books for their Order at their General Chapter in Cologne, 1245, when they appointed a committee of four to look after the matter. In 1250, however, they had to tell these four to meet at Metz and come to an agreement. In 1251, then, their work was sanctioned and adopted. But in 1254 the matter was re-opened, and the General of the Order was directed to take it in hand, His work finally was adopted in 1256 and received Papal approbation in 1267. No systematic changes, like those of the Cistercian's, were made in the Dominican books, except in the Alleluia chants. In these the final melisma of the verse was frequently curtailed, and repetitions of melodic groups were cut out. The latter treatment was also applied, in a few instances, to the Graduals. In common with other codices of the later Middle Ages, the Dominican books show a very large number of bars, separating the groups of neums.

From the fourteenth century forward we observe the large size of the codices, which points to the ceasing of the practice of singing from memory. Up to that time the codices were meant only for the choirmaster, who had to teach the choir. Now, however, the choir singers wanted to see the melodies while performing them, and consequently the books had to be written with letters and notes of such size that a number of singers could read them at the same time. Hand-in-hand with this went a carelessness with regard to the forms of the neums. Thus a clivis followed by a torculus at lower pitch would be written as a

climacus followed by a clivis, or even two clives forming a pressus written as a simple climacus. The dividing bars, already mentioned, often were placed so as to separate notes that ought to be connected. The shortening of the melisma at the end of the Alleluia Verses also became frequent. Again there are in this period from the fourteenth to the sixteenth century a few instances of a thorough "reform" on the lines on which the editions of the following centuries worked. Professor Wagner mentions a Franciscan Gradual written about 1400. Here neum forms are almost entirely given up, and the melismata represent themselves as long unorganized strings of notes. Typical melodies, which in the earlier time were applied to the varying texts according to definite rules, are much altered in their connexion with different words, and the transference of note groups from unaccented to the accented syllables, which formed such an important part of the later reform, already makes its appearance here. The last-named procedure is also found in a German Kyriale of the fifteenth or sixteenth century. Such books, however, are still the exception. The complete breach with the tradition set in only with the end of the sixteenth century.

We have thus come to the end of this most interesting volume. I think my short summary has shown that it is a very full compendium of the subject treated, and contains a considerable amount of original research. Naturally, a good many problems have not got their final solution and some of the conclusions the author arrives at may seem premature or erroneous. But on the whole it is a most valuable book.

H. Bewerunge.

Maynooth College, Ireland.

GREGORIAN RHYTHM.

A Theoretical and Practical Course, by

DOM ANDRÉ MOCQUEREAU, O. S. B.,

Prior of Solesmes.

Chapter VI.—The Elementary or Simple Rhythms. (*Continued.*)

II. TEMPORAL CLASS. RHYTHMS AND DURATION OF SOUNDS.

A. Unequal or Iambic Rhythms.

These will comprise Rise and Fall (*élan* and *repos*).

57. At least two individual ictus, of equal or unequal length, are needed to make the smallest possible rhythms. A single long ictus, even if it lasted two or three beats, cannot produce a rhythm.

58. Below (Fig. 20) is given a series of sounds of unequal length: I say "of unequal length," because at present intensity must be excluded. The part of intensity will

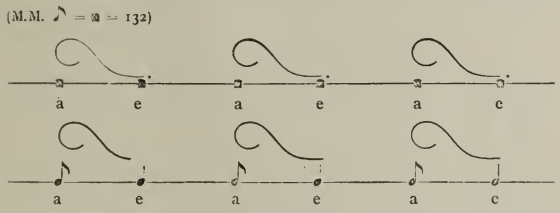


Fig. 20

be explained later on; here duration only has to be dealt with. For the moment, the two ideas must be kept apart, lest confusion should arise. Sing over the unequal notes,[1]

[1] The notes may be sung to any vowels or syllables (but *not* to *words*) and on whatever note suits the singer's voice best, but at the same pitch. The hand should be raised briskly at the short note, and be allowed to fall at the long one, following the course of the curves in Fig. 20. At the end

and immediately a clear sense of a relation between the short and the long notes will be set up.

59. What is this relation? The short note appears to be a beginning, a point of departure, an off-beat, an *élan:* it seems to be alive and full of animation, it is in movement. The long note, on the other hand, appears to be an end, a point of arrival, a cadence or fall: it is a resting-place or an end-beat, a provisional resting-place for the two first long notes, a final one for the last one.

60. No text, no ancient document is required to declare this truth, for it is within us, and an uneducated savage could not help feeling it. The example just given (Fig. 20) reveals it in Iambic Rhythm, the most primitive and natural form of rhythm, composed of a short and a long. "The iambus," says Aristotle, "is the type of ordinary speech, and one naturally speaks in iambics" (*Rhet.* III, 8).

61. Time-bars are not required to signify the rhythmic movement, but in modern music such a rhythm might be represented thus (Fig. 21), and the feeling of combined

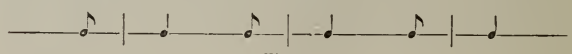


Fig. 21

flight and fall will be all the more keen in proportion to the shortness of the first note (Fig. 22), and in both cases the rhythm is astride of the time-bars.

of this first part there will be a special chapter headed "Chironomy of the Rhythmical Movement," in which full directions for the management of manual gestures, for showing Gregorian Rhythm and for conducting a Gregorian choir, will be given. It will be easy for a choirmaster who has once mastered these principles to teach his pupils. Every example and singing exercise will be accompanied with a more or less elaborate curve, giving a written representation of the rhythm. Thus, beating the rhythm will be learnt just in the same way as beating time is taught in modern music.

It is assumed that in rendering the examples the pupil will have already learnt the first principles of singing, for the study of which there are so many special primers—and for which an exercise-book will appear shortly after the completion of the present course.

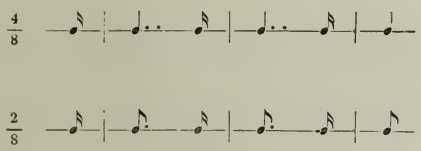


Fig. 22

One has to make an unnatural effort to sing thus (Fig. 23):—

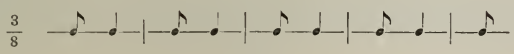


Fig. 23

and it is still more difficult to sing thus (Fig. 24):—

Fig. 24

62. The rhythmic sign ◠, like the slur ⌒ in modern music, shows the close union that should exist between the rise and fall (*élan* and *repos*) of each rhythm. The curl at the beginning indicates the *élan* with which the rhythmic movement commences. (See note 1 above.)

63. When this movement of *élan* and fall has been well understood and thoroughly practised, the essence of rhythm has been mastered. These *élans*, followed by pauses, falls, cadences, these vocal steps, this sound-undulation inwardly felt and appreciated, this harmonious and living relationship set up between short and long notes, as soon as we try to sing a succession of unequal notes, produces rhythm in its fundamental and primal conception. Thanks to rhythm, two notes but lately isolated and unrelated to each other, become a single entity, a harmoniously combined and ordered movement—the first synthetic effect found in rhythm. This is rhythm in the first stage, the primary or elementary rhythm.

64. Mark well that a difference of quantity, of duration,

between two notes has been able by itself to produce a rhythmical movement without the help of intensity or melody. These new elements, when employed, will help to reinforce the movements of *élan* and fall, and to make them more appreciable and agreeable, but they are by no means indispensable.[1]

65. To sum up, the rhythms now under consideration (see Figs. 20–22 and 25–28) are simple ternary rhythms, each made of a single rhythmical movement, comprising one *élan* and one fall. The first beat is at the *élan*, the second and third are at the fall (Fig. 25). In Figs. 20–22

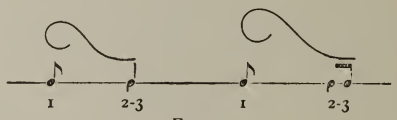


Fig. 25

and 26, 27, which are all series of short and long notes, there are as many elementary rhythms as there are *élans* and falls, that is to say, three.

66. The *stanghetta*[2] or rhythm-stroke.—Rhythms will often be found separated from each other by a little detached superposed stroke, called the *stanghetta* or rhythm-stroke (Fig. 26).

67. The *episema*.—Further, the cadence, end, or fall of each rhythm is indicated by a small vertical line attached to

[1] The importance of length at the end of a rhythm was noted long ago. Aristotle has already been quoted as making iambic rhythm characteristic of ordinary speech. Here is another equally remarkable passage: "The pæon (⏑ ⏑ ⏑ —) is suited to end a period, whereas a short syllable, being weak, makes a period halt and lame. Hence the period must come to a stop upon a long, so that the end may be made appreciable not only through the will of him who writes, nor through the written sign (the full stop), but through the rhythm which brings it to a close."—Aristotle, *Rhet.* III, 8.

[2] This *stanghetta* or rhythm-stroke must not be confounded with the time-bar, for in modern music, rhythms are astride of the time-bars (see 61 above).

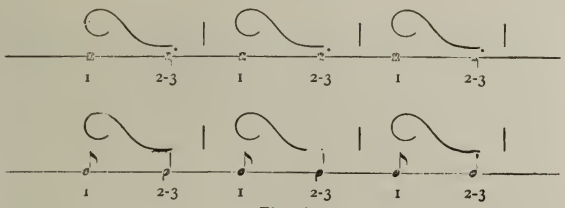


Fig. 26

the note to which it belongs (Figs. 25, 26, 27). In the preceding examples, the little stroke above the notes and

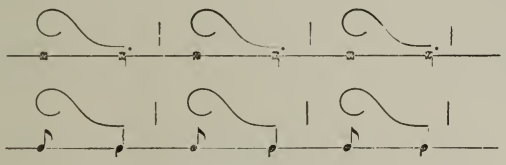


Fig. 27

separated from them is the *stanghetta* or rhythm-stroke: the little line attached to the notes is the *episema*.

68. The words *élan* and fall are not chosen as mere arbitrary expressions, solely for convenience in giving rhythmical explanations and in directing choirs by the rise and fall of the hand, and therefore to be accepted or rejected at will, as corresponding with no objective counterpart. On the contrary, the sound-phenomenon signified by the words *élan-repos*, rise-and-fall, off-and-end beats, is as objective, as real as the phenomena of pitch, intensity, timbre and length. All these different classes of phenomena must be carefully distinguished from each other and not confused together.

69. In speaking or writing of all these various classes of phenomena, we must be on our guard not to confound together the things spoken of or written about with the names or signs by which they are represented. For just as the

rhythmical movement of *élan-repos* itself, whether objective or subjective, must be kept apart from and never confused with the various means whereby it is marked or finds expression, so must we distinguish between pitch, length, intensity of sounds, and the various methods of notation or of expressing them in speech.

No doubt such expressions as are used must be metaphorical and symbolical when we try to speak of these phenomena. Such words as movement, *élan*, fall, are necessarily of this kind. Sounds and their qualities, including rhythmical movement, are totally incapable of being represented or expressed with literal directness, because their nature is invisible and unsubstantial and impalpable. Recourse to symbols is, therefore, necessary: speech has no other alternative in all such cases. (Cf. *Paléographie Musicale*, I, 98; VII, 193 ff.)

But this need of having recourse to metaphor and imagery does not rob sound of the objective reality of its distinctive characteristics. Just as to change a low note into one of higher pitch or vice versa is to revolutionize a melody, so to change the place of *élans* and falls (or, to use the language of modern music, of up-beats and down-beats) in a melody or phrase is to turn it upside down. One has only to shift the time-bars in a piece of Beethoven to throw the whole composition into confusion. Nothing is more real than the *élan* and fall of sounds.

70. The Rhythmical Ictus—Its Place.—In an elementary rhythm there are as many individual ictus as there are separate notes (Fig. 28). In the given example there are two, but there is only one Rhythmical Ictus. This rhythmical ictus is at the end of the rhythm: it is on the note, numbered 2, where the movement stops. The first individual ictus, numbered 1, is at the up-beat and has no *rhythmical* ictus. It is merely an individual ictus, and though forming part of the rhythm, it is not the ictus of the rhythmical movement. The *essential*

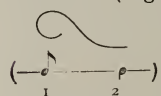


Fig. 28

mark of the rhythmical ictus[1] is that it always comes at the end-beat or resting-place of an elementary rhythm.

71. The Rhythmical Ictus—Its Nature.—The rhythmical ictus are the carrier-beats or on-beats of the rhythm.—The ictus, rhythmical touch (*touchement*) or support—all of which terms may be used indifferently to denote it—is not necessarily a strong beat: it is only the point where the rhythm momentarily touches ground or finds a temporary support or passing stay in order to resume its flight, or where it comes to an end.[2] The ear and feeling recognize it merely from its having the character of an end, support or resting-place: and this is all, for as yet there is no question of intensity or weakness. The temporal and rhythmical phenomena now under consideration must be carefully distinguished from phenomena of intensity to be dealt with later on.

B. Equal or Spondaic Rhythms.

72. The word spondaic is here applied to rhythms composed of two notes of equal duration.—How are the sounds below (Fig. 29) to be rendered rhythmical? They must

Fig. 29

be treated on the same principles as have already been described. They must have life, animation, *élan* imparted to them by making the first beat an originator of movement, an off-beat; and the second, by an infinitesimal prolonga-

[1] *All the rhythmical ictus* in this part of the course are indicated by an *episema*. When the reader is sufficiently familiar with Gregorian Rhythm and its theory, we shall only retain such marks as are to be found in the Solesmes editions, with rhythmical signs.

[2] The rhythmical ictus corresponds wilh the down-beat of modern music. It is either an *on*-beat (potentially an *end*-beat), or an *end*-beat (potentially an *on*-beat).

tion, must become an end-beat, a resting-place or point of arrival, (Fig. 30), or in modern notation (Fig. 31).[1]

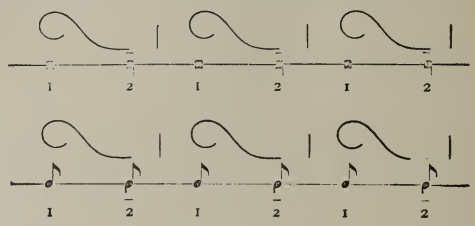


Fig. 30

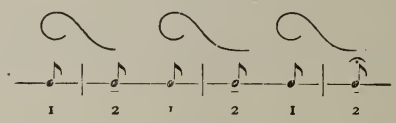


Fig. 31

73. Note that the rhythmical ictus always becomes, when it is not an end-beat or final resting-point, at least an on-beat or carrier-beat, supporting the foot-fall of the rhythm in its onward course. If the rhythm does not come to a stop at the ictus, one always feels that this is just the place where it might end; and, as a matter of fact, it is always on an ictus that every piece of rhythm actually does end.

74. Note also that equal or spondaic rhythms are only the reduction to another form of unequal, iambic or ternary rhythms, which are the most natural forms.

75. To sum up:

To the up-beat belongs brevity, shortness.

To the down-beat belongs length.

In a ternary iambic rhythm are found:

One beat at the *élan*,

Two beats at the fall.

[1]Time-bars are unknown in Plainchant, and are only used here to make things plain to modern musicians.

In an equal spondaic rhythm are found:

One beat at the *élan.*

One beat (slightly lengthened) at the fall.

76. Simple primary elementary rhythms may then be reduced to two: spondaic rhythms of equal beats (Fig. 32) :—

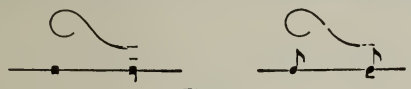


Fig. 32

iambic rhythms of unequal beats (Fig. 33) :—

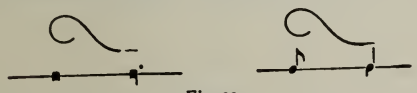


Fig. 33

All other rhythms only differ from these in their mode of notation, and can be resolved into these fundamental forms.

77. The theory of rhythm thus understood becomes very simple. When its principle has been once grasped, it is very easy to analyse the construction of musical periods, even in those cases in which the ordering of the *élans* and falls is most confusing and complex, as is often the case in Palestrinian and modern music, though it is never thus with Gregorian chant.

C. Iambic and Spondaic Rhythms.

These are the two ultimate forms, both reduced to a single principle: *Élan-repos* (rise-fall, off-end.)

78. The simplification of rhythm may be carried still further: the primary types: Figs. 34 and 35, must be reduced to a single simple principle. These two forms are

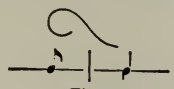


Fig. 34

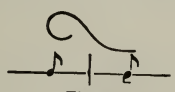


Fig. 35

only variations of one fundamental type: *élan-repos.*

This single movement with its beginning and end, rise and fall, flight and pause, *élan* and *repos*[1] is at the same time the least materialistic element in the constitution of rhythm. Hence it is most difficult to explain, though not to feel. It is the matrix and the soul of a rhythm: it is indeed the rhythm itself. Intensity can only complete it, confirm it, embellish it: melody will be nothing without it: and harmony has only to follow and keep step with it.

Here the foundation on which rhythm rests is revealed in all its simplicity. Rhythm of all kinds, vocal, poetic, rhetorical and orchestral, and rhythm of all countries has this for its basis, for this basis is itself an essential part of human nature.

D. Corollaries.

79. From this fundamental principle of rhythmical movement flow several important corollaries.

80. *1*—Length of sound—in a note or syllable—in a natural rhythmical movement is the sign of a rhythm-ending (Fig. 36).

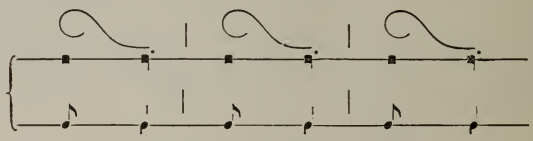


Fig. 36

81. *2*—The indissoluble union of *élan* and ending.—"To have an exact knowledge of rhythm, it must be remarked that the movement which constitutes a rhythm is one. If

[1] Cf. Rieman in *Die Musik*, Jahr 1903-1904, Heft 15, p. 159, *Ein Kapitel vom Rhythmus*: "Dom Mocquereau . . . hat meine Termini 'schwer' und 'leicht' mit 'lourd' und 'léger' wörtlich übersetzt, dafür aber . . . die zweifellos viel besseren, élan (für Auftakt) und repos (für Schwerpunkt) substituiert, auf die ihn die antiken Termini Arsis et Thesis (Hebung und Senkung ([Aufsetzen] des Fusses) gebracht haben. Élan und repos sind noch viel universeller und philosophisch tiefgründiger, da sie zugleich die Zusammengehörigkeit der beiden Elemente in dieser Folge: élan-repos selbstverständlich machen und die gegentheilige Bezeichnung direkt naturwidrig erscheinen lassen."

we speak of two beats, the arsis (arsic beat or *élan*) and the thesis (thetic beat or *repos*, ending, fall),[1] it is not because they are separable. They are only two phases of a single, indivisible movement which otherwise becomes incomplete and abortive. Therefore, in theory, as in practice, we must always take care of the continuity of the rhythmical movement, which insures its unity."[2] Everything should combine to bring out this intrinsic unity. "It is necessary . . . that these two parts, the *arsis* and *thesis* (the *élan* and the *repos*), should call for one another, should carry on the voice from the one to the other, so that the second comes as the sequel to the first" (D. J. Pothier), just as a rest is necessarily the sequel to a movement.

82. *3.*—The thesis or resting-place closes an elementary rhythm.—Nothing is clearer than this in the smaller elementary rhythms (Fig. 37). And if such an elementary

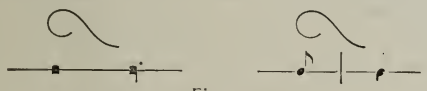


Fig. 37

rhythm is succeeded by another elementary rhythm, the thesis or fall of the second rhythm will be its close, and so on for sections, phrases and periods, which all end with the thesis, i. e. the note which serves as a rhythmical "touch" or resting-place (Fig. 38). The resting-place, ending, fall

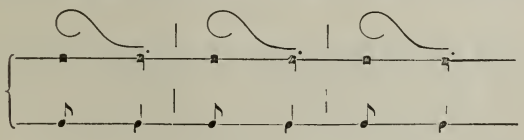


Fig. 38

[1] Throughout this course the words *arsis* and *thesis* are used—as they are by the R. P. Lhoumeau in this quotation, in their derivative sense, from αἴρω and τίθημι, suggesting the actions of *raising* and *putting down* the foot—to designate the *élan* and the *fall* respectively.

[2] Cf. R. P. A. Lhoumeau, *Rhythme du Chant Grégorien*, p. 85.

—*mora ultimae vocis*—is one of the most important elements in Rhythm. A speech, a piece of music without any resting-places, would be devoid of rhythm. Anything without a proper close is disagreeable: but all endings are found on the thesis, and on the thesis only.

83. Fundamental rule.—In natural rhythm the *repos*, end-beat or thesis, and the thetic beat only, closes sections, phrases, and periods. The words *élan* and fall, arsis and thesis, are so clear, and represent the objective and subjective phenomena so exactly, that it would hardly be necessary to lay down the above rule were it not that the inner nature of rhythm is almost always overlooked, so that its simplest and most obvious elements have to be insisted upon.

84. *4.*—Rhythm necessarily advances by steps of two or three. Binary steps: these are the most simple of all, because after a first ictus or support a new *élan* is indispensable in order to reach another ictus or support. Two rhythmical ictus can never follow each other without an interval, e. g. Fig. 39, and so on by twos. Ternary steps:

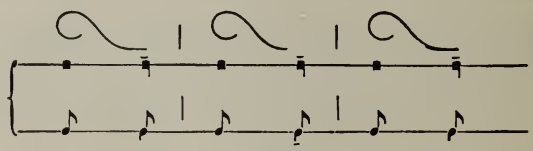


Fig. 39

below is an example of ternary rhythmical movement (Fig. 40), which may be regarded as an expansion of binary

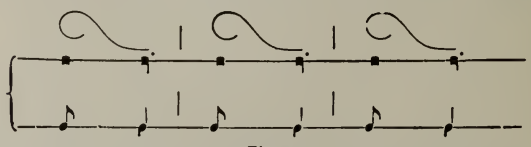


Fig. 40

rhythm. Thus Professor Riemann remarks in his *Diction-*

ary of Music, under the word *Metrics*, that the form *A* (Fig. 41) is merely a slight modification of form *B* (Fig. 42).

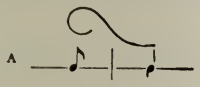


Fig. 41

Fig. 42

It has, indeed, already been remarked that the last note of a binary rhythm is a support, a point of arrival, a resting-place. But this resting-place or stay, however provisional, has a tendency towards prolongation, and hence there is a certain expansion of the note or syllable which serves as a support. The form A is a sort of mathematical regularisation of the movement, and the incalculable augmentation of length in form B is logically provided in the simplest possible manner by the addition of a beat to the thesis.

85. *5.*—The movements at the disposition of rhythm—Rhythm may use at will:

a) Regular binary movements.

b) Regular ternary movements (these two forms are found in compositions in fixed time).

c) A freely mixed movement in which binary rhythms are harmoniously blended with ternary ones.

86. All these kinds of rhythm exist in nature. A man's walk is binary, his breathing is ternary. As for free mixed rhythm, it surrounds us on all sides, and is the normal condition of the rhythmical movements of the elements. The visible and audible undulations of the sea, the outlines of the hills, the waving of harvest fields, the sound of the wind—all these things are wonderfully set to rhythm for both eye and ear, and yet have no regular fixed movement. Those, therefore, who affirm that free or mixed rhythm is the most natural are perhaps right, for in nature, though everything is subject to rhythm, number, proportion and harmony, yet nothing is bound by the mathematical and artificial laws which too often govern what is the outcome of the creative genius of mankind.

87. In short, all the various forms of rhythmical movement—and they are legion—can be reduced to these two categories:—

a) The free (*soluta*).

b) The fixed (*vincta*), tied and fettered by the regularity of its steps in fixed time.

To these two forms various rhythmical raw material may be applied with equal facility: e. g. pure sound, words and gestures.

88. Therefore,

a) Free Rhythm will be musical when it has to do with sound only, e. g. the melismatic portions of Gregorian Chant.

Free Rhythm will be oratorical when it has to do with speech, e. g. Cicero's orations (Quintilian's *numerus oratorius*).

Free Rhythm will be both musical and oratorical when it has to do simultaneously or successively alike with melody and speech, e. g. as in the case of Gregorian Chant.

89. And therefore, also,

b) Fixed Rhythm will be musical when it has to do with sound only, e. g. all sorts of instrumental music.

Fixed Rhythm will be oratorical when it has to do with speech, e. g. poetry.

Fixed Rhythm will be both musical and oratorical when it has to do with melody and poetry combined.

The classification might be carried further, but the divisions enumerated suffice to mark the place occupied by Gregorian Rhythm in the field of rhythm taken as a whole.

90. Hence the qualifying epithets "free" or "fixed" indicate the rhythmical form: the epithets "musical" or "oratorical" show the rhythmical raw material informed by rhythm.

91. Note, then, that the rhythm of Gregorian music belongs to free rhythm, and that considered with regard to what has been said (see parag. 86 above) it is more natural than fixed rhythm.

92. *6.*—The necessity of an *elementary analysis* of simple or elementary rhythm and its nature.—Such an analysis is what has just been accomplished. It is only achieved by neglecting for the moment the greater rhythmical divisions of periods, phrases, and sections, in order to concentrate attention on the lowest steps of the musical ladder, the elementary rhythms with their *élans* and falls. This analysis only takes account of the smallest elements of rhythm, dissecting them in order to examine them and ascertain their anatomical construction. It considers each rhythm, iambic or spondaic, equal or unequal, separately and as a complete whole, assigning to each one its *élan* or fall. In such an analysis, each ictus is necessarily considered as purely thetic, because every rhythmical ictus is an arrival, fall or cadence of a preceding *élan*. This ictus ends the rhythm, and the following *élan* belongs to the following rhythm (Fig. 43):

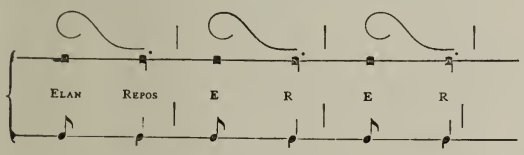


Fig. 43

93. A knowledge of the ultimate analysis of a melody and of the place of the rhythmical ictus is undoubtedly a great help in the execution, and it is absolutely necessary for proper harmonization,[1] but to use this knowledge in practice for the purpose of marking off and labelling the elementary rhythms one by one, thus reducing a melody to its constituent fragments, would be false, clumsy and contrary to good taste. An anatomical knowledge of the human skeleton is necessary to a painter or sculptor, but it is only the first step towards the realization of his ideals. Hence, these distinctions of each separate rhythm, this re-

[1] In modern and Palestrinian music the place of the rhythmical ictus is easily known.

duction of a musical composition to its ultimate elements, must be confined to the region of theoretical analysis.

94. And yet it is not to be neglected. Just as the human skeleton is the basis of the best productions of the sculptor, so the facts revealed by such an elementary analysis are the anatomy and scaffolding of the finest rhythmical compositions. This analysis is indispensable, less for its own sake than because it leads up to the synthesis of the compound beat. This synthesis consists in counting as a single rhythmical beat the two or three simple elements which are found between two successive ictus, the place of which is determined by the movement of the elementary rhythms.

95. The *analysis*, which makes use of *compound beats*, no longer remains a sliced-up interrupted succession of elementary rhythms (see Fig. 44), but it becomes a broad,

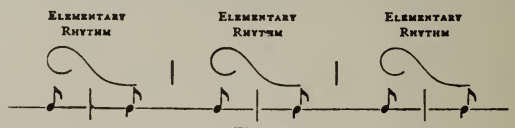


Fig. 44.

calm flow of succcessive *compound* beats closely linked together: e. g. Fig. 45. This analysis is *compound beat*

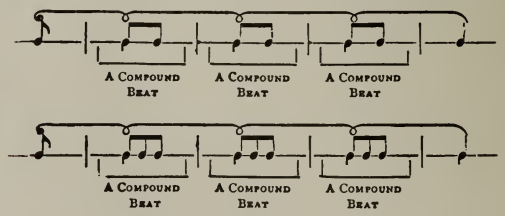


Fig. 45

analysis. It is higher, more æsthetic and truer than analysis into elementary rhythms, for it keeps everything essential in the latter kind of analysis, that is to say, all the ictus, and gets rid of the choppy character which it wears.

Compound-beat analysis is a stride in advance in our rhythmical knowledge. There will be more to say about this later on (see parag. 125).

Chapter VII.—The Elementary or Simple Rhythms. (*Continued.*)

III. INTENSIVE CLASS. RHYTHMS AND INTENSITY OF SOUNDS.

A. Intensive Modifications and their Triple Purpose.

96. Hitherto Rhythm has been under consideration solely with regard to phenomena of a temporal character, i. e. with regard to the different lengths of elementary beats. It has now to be examined with regard to intensive phenomena also, i. e. with regard to those which are concerned with the strength or weakness of sounds, the crescendo or decrescendo of notes or syllables.

97. Intensive modifications have a threefold effect.

a) They increase the unity of rhythm. They bind together into a single dynamic movement, either waxing or waning, sounds, notes, syllables, words, and phrases. They add to the temporal or quantitative synthesis, which has already produced rhythm, a new synthetic element, intensity.

b) Like the shorts and longs, they help to give prominence to the *élan* and fall of the rhythm: they make its movement and life plainer, more appreciable.

c) Hence they have one of the finest decorative effects.

These modifications of intensity have naturally a powerful effect on larger rhythms, but even in the simplest rhythms they make themselves felt.

B. With regard to intensity the ictic cadences are of two kinds.

98. Intensity does, indeed, differ from quantity so far as the smaller rhythms are concerned. A perfect rhythm cannot dispense with strength and weakness of sound, but nothing in its nature or constitution obliges intensity to be assigned to one particular part of it. In other words, intensity may be either at the beginning or end, at the *élan* or at the fall. Its position is quite indifferent.

99. A painter in depicting a given curve A B C (Fig. 46) may either thicken the ending C (Fig. 47) or the beginning A (Fig. 48) or the middle B (Fig. 49), weak rise and fall. In all these cases the curve is unaltered. It remains

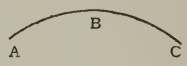


Fig. 46

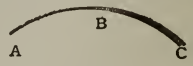


Fig. 47

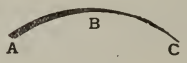


Fig. 48

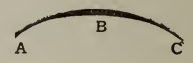


Fig. 49

the same (just as a rhythm of unchanged length remains the same), under three different aspects. The eye follows the same course in all three examples with equal facility. So a musician is free to distribute as he will the infinite gradations of intensity throughout the different parts of a single rhythmical movement. He may have (Fig. 50 or Fig. 51) any one of the figures shown below. There is the

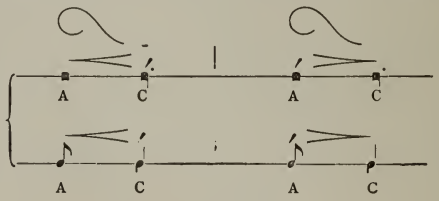


Fig. 50

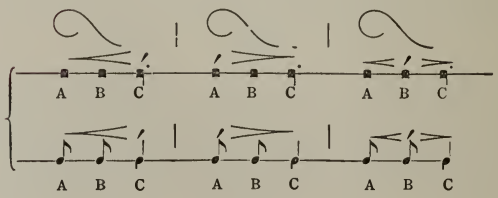


Fig. 51

same rhythmical movement in the two examples under the two different aspects of Fig. 50, and in Fig. 51 under three different aspects the rhythmical movement is the same. The ear perceives them with equal facility. The feeling of each movement being a single synthetic whole is as plainly appreciable in the crescendo as in the decrescendo examples.

100. There are, then, two sorts of rhythms so far as intensity is concerned.

a) The rhythm with a strong ictus, in which the fall or thesis is stronger than the *élan*.

b) The rhythm with a weak ictus, in which the fall or thesis is weaker than the *élan* (see Figs. 48 and 49), for the second is only a variety of the first.

Both of these rhythms are called *ictic* rhythms, because their fall coincides with the rhythmical ictus.

101. The position of intensity is determined by external and accidental circumstances, and by the will of the composer or artist, by the genius of the language, the accent, the logic or passion of the phrase, or by the flow and form of melody. In his work, the musician may employ either one or the other of these rhythms exclusively, or mingle them with each other. This is what is shown by every page of classical music, ancient polyphony or Gregorian Chant.

C. The Unifying Power of Intensity.

102. If the function of intensity in rhythm is to be thoroughly understood, care must be taken not to suppose that its office is to produce a fixed measure by means of strong stresses, a sort of periodic dynamic display occurring at every second or third beat. The recurrence of strong beats at equal or unequal distances has been said to be the cause of measure; but such an idea of the function of intensity is far too narrow and materialistic.

There is no doubt that thus used intensity gives rise to measure in groups of twos or threes (Fig. 52), but these

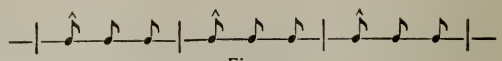


Fig. 52

groups are isolated, and measure, thus created by intensity only, is scored with intervening furrows. It is in the least inspired compositions, in the most commonplace works that the staccato effects of fixed stresses are most in evidence, just in the same way as the coarsest exhibitions of intensity are characteristic of the worst musical performances.

103. Intensity is the creator neither of measure nor of rhythm. There is no reason why it should be exhibited on a selected note, recurring by exact twos and threes. It is something higher than mere fixed time and entirely belongs to rhythm, and to that larger rhythm which can order the details of a rhythmical movement without it. It is not necessarily repeated at and applied to every rhythmical ictus. It is larger than mere measure and than the smaller elementary rhythms: it belongs to the larger rhythm of the period which it envelopes from end to end. It moves by crescendo and decrescendo, from note to note, from group to group, binding them together and fusing them into a single organism. Intensity is the sap and nerve of rhythm. It follows the melodic flight, rising and falling with it, imparting life and fire and beauty. For this reason, an explanation of the function of intensity is most appropriate to the subject of the period.

D. Practical Exercises about Binary and Ternary Elementary Rhythms.

104. The following exercises are intended to help the student to acquire a thorough grasp of the various forms of elementary rhythmical movements. At the same time they will be useful as first exercises in the attack, utterance and intonation of sounds.

105. They are to be executed *mezzo forte* and at a uniform pitch. The teacher should select the note according

to the voice of his pupil. At first, the pitch chosen should be preferably on the lower notes of the scale; and this can be varied later on.

As soon as a note has been struck on the piano or harmonium, the teacher should take care to secure freedom and smoothness of attack, perfect accuracy of pitch, firmness without any tremolo or quivering, an entire equality of length in the temporal values, an even, calm flow, without any shake, in the crescendos and decrescendos, and finally great softness combined with perfect clearness, finishing off without abruptness.

106. Each of the exercises is marked with a different intensity. At first, this detail may be neglected, in spite of its importance, in order to concentrate the pupil's attention on the rhythmical movement alone, the *élan* and fall. When this point has been once thoroughly mastered, the crescendo and decrescendo may be added as shown.

107. In singing the exercises, the pupil should be taught always to indicate the rhythmical movement by the motion of his hand. (See the curves in the various figures given.)

108. The metronomic movement is merely approximate: a slower movement may be used at the outset.

109. The vowels a e—a e i—may be changed at will: all the vowels should be made use of in turns: and various consonants should be added, e. g. la la—la le li—ma me mi—and so on: but until further directions are given, the use of words should be avoided.

110. A breath should be taken between every three or four rhythmical groups, but always out of the value of the thetic note.

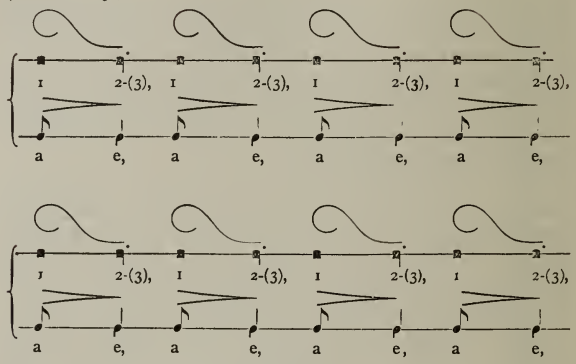
111. Both notations may be used in turn, but the musician who has been accustomed to modern notation is recommended to keep to it at the outset.

Exercise I.

Elementary Ternary Rhythms with a Weak Ictus.

I

(M.M. ♪ = 132)

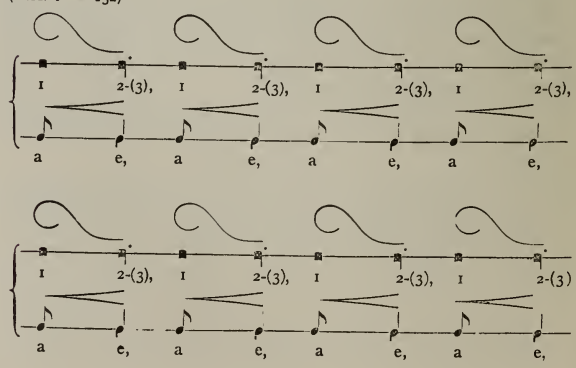


Exercise II.

Elementary Ternary Rhythms with a Strong Ictus.

II

(M.M. ♪ = 132)



Exercise III.

Elementary Binary Rhythms with a Weak Ictus.

III

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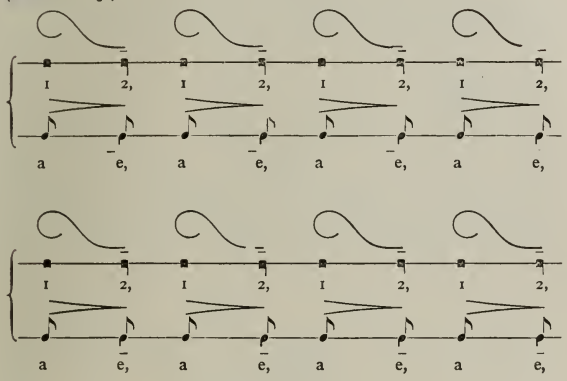

Exercise IV.

Elementary Binary Rhythms with a Strong Ictus.

IV

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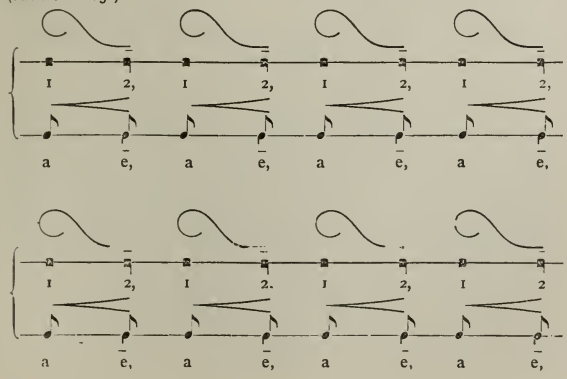


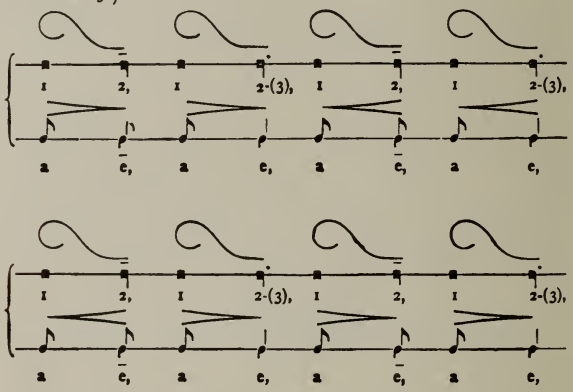
Exercise V.

Mixture of Elementary, Binary and Ternary Rhythms with Strong and Weak Ictus.

In this exercise, breathing should only be taken by rhythms in twos and fours, i. e. on the long thesis.

V

M.M. ♪ = 132)



Chapter VIII.—The Development of Elementary Rhythms.

A. Development of the Arsis (élan) and Thesis (ending).

112. An elementary rhythm is composed of one Arsis (*élan*) and of one Thesis (ending). So far only the two forms of equal and unequal elementary rhythms have been considered. There are others, for the *élan* and the ending of such rhythms may be developed so as to consist of a compound binary or ternary beat (Fig. 53).

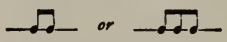


Fig. 53

113. Development of the arsis or *élan*.—The arsis of an elementary rhythm may consist of: (*a*) a simple individual beat (Fig. 54); (*b*) a compound binary beat (Fig. 55); (*c*) a compound ternary beat (Fig. 56).

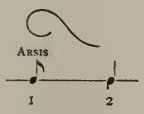


Fig. 54

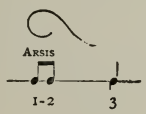


Fig. 55

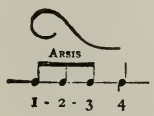


Fig. 56

114. Development of the thesis or ending.—The thesis (ending) of an elementary rhythm may consist of: (*a*) a simple individual beat (Fig. 57); (*b*) a compound binary beat (Fig. 58); (*c*) a compound ternary beat (Fig. 59).

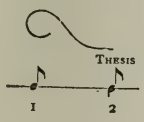


Fig. 57

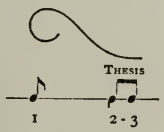


Fig. 58

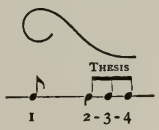


Fig. 59

115. Development of both the arsis and the thesis (Fig. 60). Later on all the possible forms of an elementary rhythm will be given.

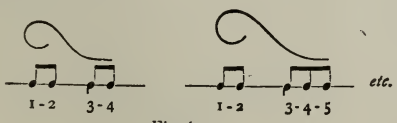


Fig. 60

116. Although a compound beat may be composed of two or three distinct individual beats, yet, in such rhythms, it counts only as a single rhythmical beat itself, and as an element of a higher order than the simple individual beat.

117. This grouping of two or three individual beats into a single compound beat takes place: (*a*) when they are at the arsis, from the more or less vigorous and sole *élan*

which they receive; (*b*) when they are at the thesis, from the prolongation of the thetic expansion given to them.

118. A man who wants to jump takes more or less *élan*, according to the distance he wishes to traverse. The force of his spring depends upon the remoteness of the point he wishes to reach. And thus it is with rhythm. A weak *élan* is exhausted with a single note, and the fall comes immediately on the note which follows it (Fig. 61). An

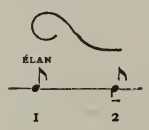


Fig. 61

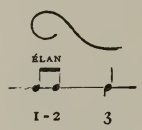


Fig. 62

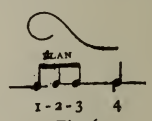


Fig. 63

ordinary *élan* comprises two notes, and the movement finishes on the third (Fig. 62). A more sustained *élan* possessing greater vigor will extend over three notes and come to an end on the fourth (Fig. 63). Hence the combination of two or three notes into a compound beat depends upon the greater or less energy of the *élan*. In other words, the construction of compound beats is due to the character of the rhythmic movement.

119. The *élan* might exhibit still more energy, but after three notes there must be a renewal of the *élan*, and this may occur two or three or four times in succession in the larger rhythmical and melodic movements. To pursue this point, however, would carry us on to *compound* rhythm.

120. The thesis, ending, or fall, or down-beat, may be extended in the same way and may be repeated like the arsis. Thus the thesis or ending may include two or three notes, and sometimes may extend over two or three compound beats, as will appear when we come to compound rhythms.

121. Observation.—In *compound-beat analysis* the binary or ternary compound beat is considered as a single rhythmic beat. It is rhythmically indivisible: the two or three notes of which it consists are practically so bound together (Fig.

64) that they are contained in the compass of a single arsis or thesis (Fig. 65). This is still clearer if melody is added

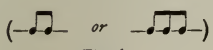


Fig. 64

Fig. 65

to the rhythm (Fig. 66), and words make it plainer still

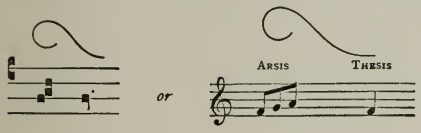


Fig. 66

(Fig. 67). But in this case we are making *rhythmical analysis*, properly so called.

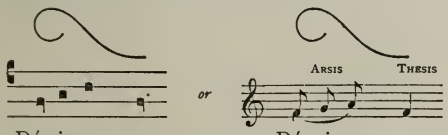


Fig. 67

B. The rhythmical ictus is sometimes at the arsis and sometimes at the thesis.

122. The presence of a compound binary or ternary beat at the arsis raises a new and interesting problem. If, indeed, a compound beat (Fig. 68) can be either at the arsis or the thesis of a rhythm, it follows that the rhythmical ictus at the beginning of each compound beat may itself come either in the arsis or in the thesis. There is no difficulty about its coming at the thesis, for

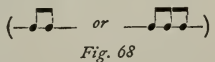


Fig. 68

hitherto in all the examples given the rhythmical ictus has always coincided with the thesis. But it seems a contradiction to put the rhythmical ictus at the arsis. What sort of an *élan* can be ascribed to a rhythmical ictus? Or, to put the matter still more clearly, what sort of *élan* can be ascribed to a fall, thesis, or ending? The two terms appear to be mutually exclusive.

123. An explanation of the various analyses of the melodic period will provide a solution of the mystery. There are three ways of making such an analysis:—

a) The analysis into elementary rhythms;

b) The analysis into compound beats;

c) The analysis, strictly called rhythmical, into sections consisting of arsis and thesis.

124. In elementary rhythmical analysis, the rhythmical ictus is always purely thetic, because it is always entirely at the ending of each elementary rhythm. It has no other function. In this case, the compound beat is not considered as a single rhythmical beat, but it is dissected so that one or more of its constituents form an arsis, and the rest a thesis (Fig. 69).

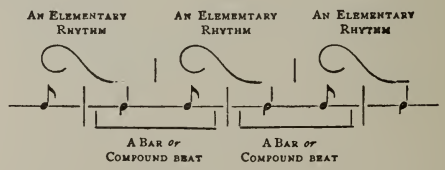


Fig. 69

Here the last beat of each measure, i. e. the quaver, fills simply and individually the function of an arsis, whereas the two first beats, the crotchet, fulfil the office of a thesis. Each little elementary rhythm clearly divides the measure into two parts, and each of the notes of which it consists belongs to a different elementary rhythm. This is elementary beat analysis. Certainly this sort of analysis can sometimes find its justification and even its foundation in

objective rhythms, but often this dissection of compound beats is impossible, or if it is made use of it only disfigures, if it does not destroy, the rhythmical plan of the composer. This is what happens in the case of a binary or ternary compound beat which is entirely arsic (see Fig. 66 above). Hence elementary analysis has to be rejected in favor of compound-beat analysis, or better still, in favor of purely rhythmical analysis into arsis and thesis, into *élan* and ending.

125. Compound-beat analysis.—Rhythmical analysis into compound beats considers the binary or ternary compound beat as a single beat, rhythmically indivisible. It marks all the beginnings of these compound beats (or measures) with a rhythmical ictus. So far it does not concern itself with assigning these groups in the greater rhythms of the phrase or period to the arsis or thesis. It passes from one group to the next by using the carrier-pulse at the beginning of each as a sort of stepping-stone, and thus links all the groups or compound-beats together.

126. Extended elementary rhythms like those which follow (Figs. 70 and 71) have no arsis in their first group

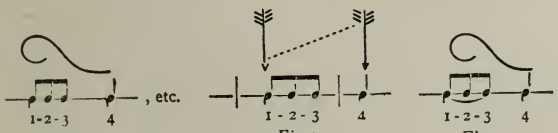


Fig. 70 *Fig. 71* *Fig. 72*

in this analysis. The first group, like the last, is a downbeat. The notes numbered 1 and 4 at the beginning of each compound beat, receive the rhythmical ictus (Fig. 72). Hence this procedure is called compound-beat analysis.

127. Although this method is inferior to rhythmical analysis properly so-called into *élans* and falls, yet it is perfectly legitimate. It is based on the fundamental rhythmic law that all Rhythm moves by twos and threes (see parag. 84 above.) Hence it must be the basis of every

Rhythm, but it is insufficient. It is not complete. It does not adequately correspond with the concrete reality of rhythm, and does not give full account of the true movements and larger flights involved in the greater melodic periods. This analysis is, however, an advance upon elementary analysis, for it takes account of the synthesis of compound beats and makes their rhythmical indivisibility palpable. It creates a larger binary or ternary unit, which is more important, the simple beat, and hence it leads on to a fuller understanding of the larger rhythmical organizations.

128. Rhythmical analysis properly so called into *élans and endings.*—Neither elementary analysis nor compound beat analysis raised the question, how can a rhythmical ictus or thesis be an *élan* or arsis. This problem only arises when an attempt is made to analyse in proper rhythmical fashion a rhythm into *élan* and ending, or arsis and thesis (Fig. 73). That is to say, the *élan* is assigned to the first group and is called arsic, and the ending is assigned to the second and is called thetic.

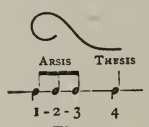


Fig. 73

In this case it is clear that the rhythmical ictus is no longer exclusively thetic, as in our former analyses, for here the rhythmical ictus partakes of the arsic character of the first ternary arsic group, of which it is the beginning. But, on the other hand, it remains purely thetic on the crotchet.

129. Hence it may be taken as a rule that except in elementary and compound-beat analysis, the rhythmical ictus is arsic or thetic according to the function of the group to which it belongs.

130. This, however, brings us back to the question: How can a rhythmical ictus, which appears to be essentially thetic by nature, occur at the arsis?

To this query there are several replies: (*a*) because the group of which it forms part is also at the arsis, is, in fact, an arsic whole; (*b*) because, in rhythmical analysis properly

so called, the compound beat performs the office of a single rhythmical beat, and hence, like a simple beat, it may occur sometimes at the arsis, sometimes at the thesis of the movement as a whole; (*c*) because the rhythmical *élan* is strong enough to carry off two or three notes and syllables instead of one only; (*d*) because in fine, and this reason is the fundamental one, every time a binary or ternary group (Fig. 74) occurs at the arsis of a rhythmical movement, the rhythmical ictus of such a group fulfils a double function: it is the thesis of a preceding *élan*, either explicit or implied: and it is at the same time an arsis so far as it is a point of departure of the arsic group of which it forms part.

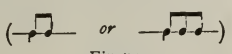


Fig. 74

This new idea, however, already introduces the notion of compound rhythm, and what has been here put forward cannot be fully explained until later on. A similar extension of rhythms constantly occurs in modern music. Such measures as $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, are only extensions and syntheses of $\frac{3}{8}$ measure. A metrical analysis of a piece in $\frac{6}{8}$-time will give Fig. 75 in which all the rhythmical ictus come at the

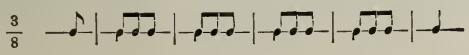


Fig. 75

down-beat. On the other hand, with a rhythmical analysis as follows (Fig. 76), the rhythmical ictus are sometimes at

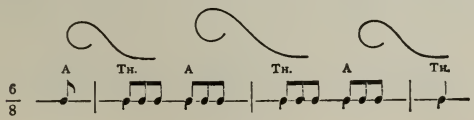


Fig. 76

the up-beat, sometimes at the down-beat.

C. Practical Exercises in Elementary Rhythms with Binary and Ternary Arses.

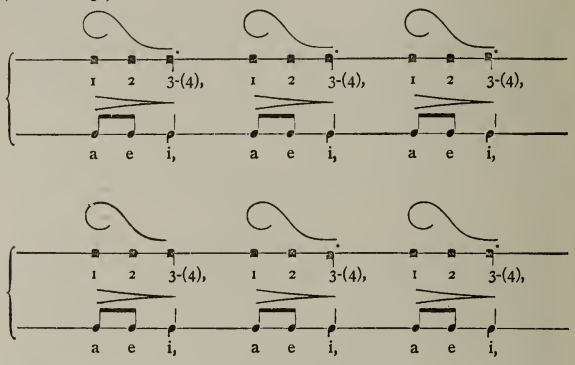
131. Before trying these exercises carefully read the practical directions given above (Nos. 105–111).

Exercise VI.

Elementary Rhythms, with Binary Arses and a Weak Ictic Cadence.

VI

(M.M. ♪ = 132)

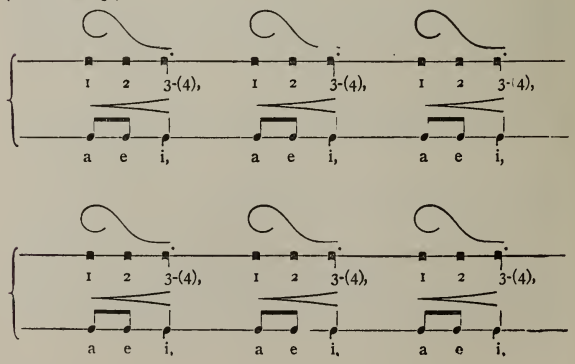


Exercise VII.

Elementary Rhythms, with Binary Arses and a Strong Ictic Cadence.

VII

(M.M. ♪ = 132)

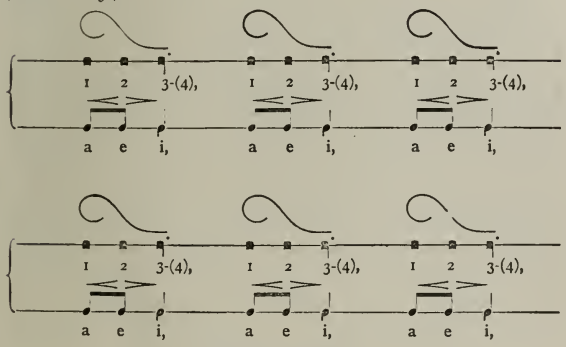


Exercise VIII.

Elementary Rhythms, with Binary Arses, and a Weak Ictic Cadence. The Second Beat of the Arsis Strong.

VIII

(M.M. ♪ = 132)



Exercise IX.

Elementary Rhythms, with Ternary Arses and a Weak Ictic Cadence.

IX

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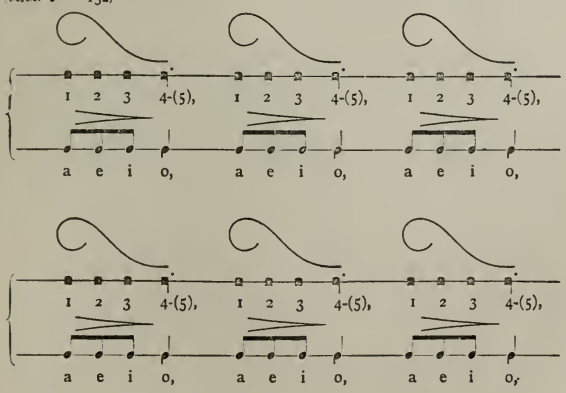
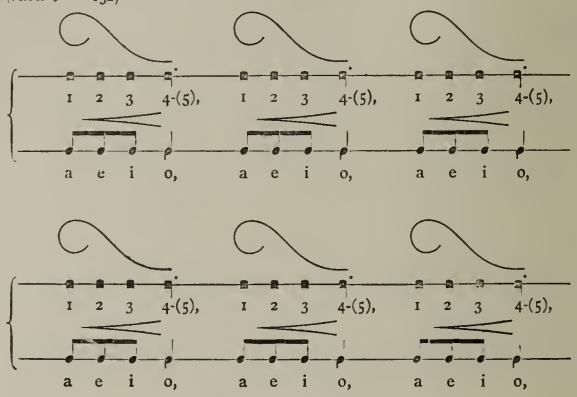


Exercise X.

Elementary Rhythms, with Ternary Arses and a Strong Ictic Cadence.

X

(M.M. ♪ = 132)

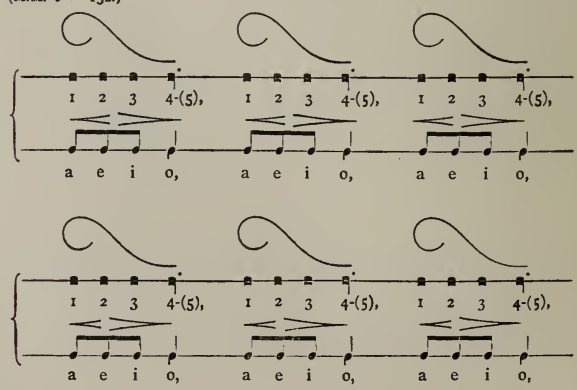


Exercise XI.

Elementary Rhythms, with Ternary Arses and a Weak Ictic Cadence.

XI

(M.M. ♪ = 132.)



D. Postictic or Feminine Cadences.

132. Binary or ternary theses, like those shown below (see Fig. 77) are never absolutely final. The sense of a fall or ending, which is indispensable for the completion of a perfect rhythm, is only produced by an alighting or stay on the note of the rhythmical ictus, which is the first one in a compound group. This is an application of the rule already laid down (see parag. 82.) The thesis alone has the function of bringing the rhythm to a close.

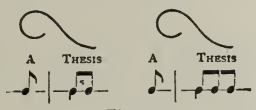


Fig. 77

133. These cadences have been called feminine. On the other hand, those that fall on what corresponds with the first beat after the time-bar are masculine (see Fig. 78).

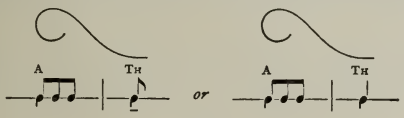


Fig. 78

The following are feminine cadences (see Fig. 79). These

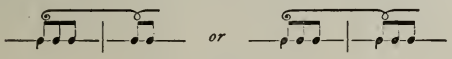


Fig. 79

names will be used, though we should prefer to call the masculine cadence an ictic cadence, and the feminine one a postictic cadence. The latter is merely a prolongation of the thetic ictus.

134. After a feminine cadence (see Fig. 80) there must always follow another ictus (Fig. 81). And this brings us

Fig. 80

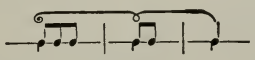


Fig. 81

to Compound Rhythms.

Chapter IX.—Compound Rhythms.

I.—JOINT-RHYTHMS OR RHYTHM-SECTIONS.

135. A Rhythm is compound when it has several arses or several theses, in other words, if it consists of more than two simple or compound beats.

136. Compound Rhythms may be formed in two ways: (*a*) by the fusion of two or more elementary or simple Rhythms; (*b*) by the juxtaposition of two or more elementary or simple Rhythms.

II.—FORMATION OF JOINT-RHYTHMS OR RHYTHM-SECTIONS BY THE FUSION OF ELEMENTARY RHYTHMS.

137. Take a succession of the simplest elementary rhythms (Fig. 82).

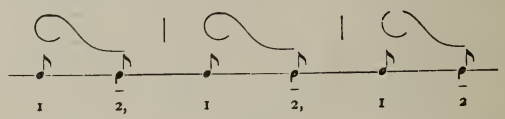


Fig. 82

In analyzing the above figure every thesis (2) marks the end of a rhythm: hence there are as many simple rhythms as there are theses, that is to say, three.

Each of these elementary rhythms, or rhythmical "words," while having an individual life of its own and its own particular musical sense, is as separate from its neighbors as were the individual beats from one another, when we first had to deal with them (see No. 28). Rhythm has to be brought to bear upon them in order to unite them and bind them into a new rhythmical unity of a higher type, whether from the point of view of length or of musical significance. This is what constitutes the joint-rhythm or rhythmical section.

138. As a matter of fact the practical and natural execution of such a series of elementary rhythms does not at all

correspond with the distinction of the succession into a mere series of successive rhythms as shown above. Such an analysis is elementary and fictitious. This is what really occurs:

After the voice has reached its resting-place on the thesis at the end of the first group, it does not wait for the following arsis to resume its flight. It starts afresh from the very spot where it had come to touch. Thus a ball, after striking the ground, immediately rebounds with the recoil which flings it into the air; and thus moves the foot in walking; and thus, too, the bird in its lofty flight gathers an onward impulse from the resistance of the air, each waft of wing coinciding with its ascending movement; and thus, lastly, the central pillar of a bridge supports the two adjoining arches on the right-hand and on the left. Such is the structure of a piece of compound rhythm from the fusion of elementary rhythms.

139. To be accurate: when a single elementary rhythm is analysed, all is clear. The movement naturally proceeds from arsis to thesis (Fig. 83), and after the thesis has been

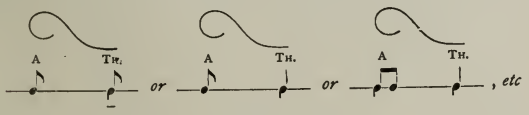


Fig. 83

reached, the movement is over. It is the stopping or resting-place.

On the other hand, if after the first rhythmical step the movement is to be continued, what happens? The thesis, which was just now a final resting-place, is now merely a transitional and transitory resting-place, whence a fresh *élan* is gathered to carry the movement on to the next thesis. Instead of having two distinct elementary rhythms, as in Fig. 84, we have a single rhythmical entity or rhythmical section which is the result of the linking together of two

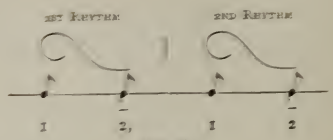


Fig. 84

little elementary rhythms: and so we must write (Fig. 85):—

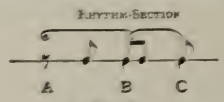


Fig 85

This gives us the smallest possible compound rhythm.

With reference to the preceding note, the note B plays the part of a resting-place or thetic rhythmical "touch," but with reference to what follows, it is a starting-point for a new *élan* ending in a new thesis C, which is the final resting-place of this little section. Hence the central rhythmical "touch" B is both according to the point of view from which it is looked at either the end of one elementary rhythm or the beginning of the next. It is this note that forms the link between two rhythms.

Thus are elementary rhythms, whether equal or unequal, linked together by fusion so as to compose a compound rhythm.

140. This fusion may also take place between extended elementary rhythms, composed of compound binary and ternary beats (see Fig. 86), hence the rhythmical "touches"

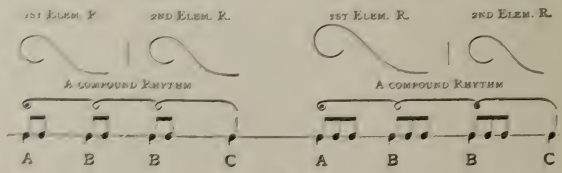


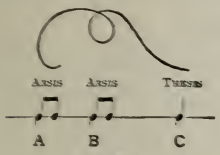
Fig. 86

marked B may be increased in number like the intermediate piers of a bridge.

141. What is the rhythmical "touch" B, an arsis or a thesis?

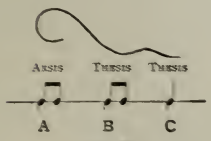
Theoretically it may be called by either name, for this particular kind of ictus plays a twofold part. But in practice, the first beat A in these fused rhythms ordinarily coincides with the arsis, and the last with the thesis, whereas the beats marked B acquire an arsic or thetic character from the melody itself, as will be seen when we have to deal with melodic forms. There are some cases where they are indubitably arses and others where they are as indisputably theses, while at other times their classification may be harder to determine.

142. Here are the rhythmical figures that may occur in a rhythmical section made up of three metrical groups:[1]—



: two arses, one thesis.

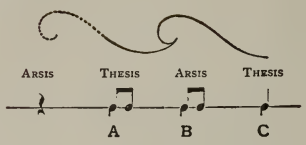
Fig. 87



: one arsis, two theses.

Fig. 88

[1] The curves represent the gestures intended to mark the nature of the rhythmical movement, as will be more fully explained in a future chapter on *Gregorian Chironomy*.



: one thesis, one arsis, one thesis.

Fig. 89

In the last case, the first arsis is not expressed in the notation, but understood and implied, where the rest is shown.

III. FORMATION OF JOINT-RHYTHMS OR RHYTHM-SECTIONS BY THE JUXTAPOSITION OF ELEMENTARY RHYTHMS.

143. Often rhythmical sections are formed by the mere contiguity of elementary rhythms, each maintaining its own arsis and thesis.

(*a*) These elementary rhythms may be similar and with a masculine cadence (Fig. 90):—

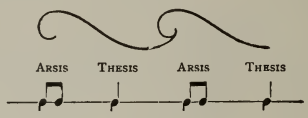


Fig. 90

or with a feminine cadence in the first one (Fig. 91):—

Fig. 91

(*b*) Or they may be dissimilar (Fig. 92):—

Fig. 92

In all these cases the succession is regular, each arsis being followed by its own thesis. But while each of these elementary rhythms is distinct in itself, yet they are very closely bound together in practice. The unitive elements are the musical melody, intensity, and the words.

144. The various forms of the metrical groups.—Nothing hinders these rhythmical figures, such as Fig. 93,

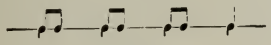


Fig. 93

from becoming merged in a single piece of compound rhythm, made by fusion, instead of forming two elementary rhythms in juxtaposition. In the groups below (Fig. 94)

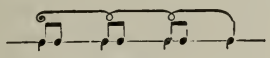


Fig. 94

the second group does not necessarily play the part of a thesis, nor is the third necessarily an arsis. It is possible for two and even for all three of the first three groups to be arsic (see Exercises XV, XVI further on). In practice it is the form of the melody and the words which determine the character of each of the compound beats, and which show with certainty whether the separate or the fused form is the more convenient to make use of.

Chapter X.—Compound Rhythms (*Continued*).

RHYTHM-PHRASES—RHYTHM-PERIODS—RHYTHM-PIECES AS A WHOLE.

I. Grouping of Rhythm-sections into Rhythm-phrases.

145. Just as elementary rhythms combine to form rhythm-sections, so rhythm-sections may be grouped into rhythm-phrases, and rhythm-phrases in turn may combine to produce rhythm-periods and entire rhythm-pieces.

In (Fig. 95) below we see the increasingly unifying and vivifying power of rhythm.

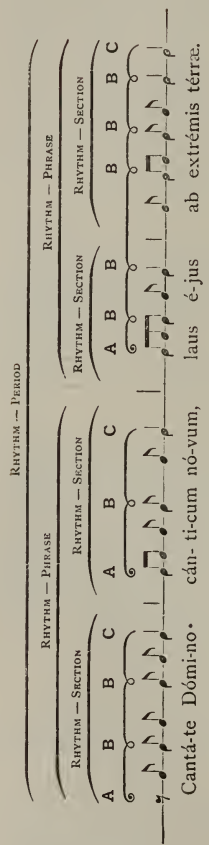


Fig. 95

146. As rhythms grow in extent so does the importance of their final thesis increase. These final theses exert a kind of magnetic attraction over each preceding section or phrase. Towards them tends in each case the rhythmical movement: they are its end. Again, it is the final thesis which, in various degrees, and in various forms, masculine or feminine, bounds rhythms and marks them off from one another. It is thanks to these rhythmical "touches," however fleeting, and thanks particularly to the resting-places characterized by a prolongation of the note or syllable, that we are able to get a clear perception of the distinct nature of each of the preceding rhythms.

It has already been remarked that *length in the thesis* may be considered as determining the limit of a rhythmical figure (see Parag. No. 80): it must now be added that the duration of the resting-place will be in exact proportion to the importance of the figure in a piece of natural rhythm.

II. Intensity in Compound Rhythms.

147. Intensity is as freely distributed in compound rhythms as in elementary rhythms; but, as in compound

rhythms, it has a wider field of action, its vivifying and unifying influence is manifested with greater facility, variety and efficiency. Its *crescendos* and *decrescendos* are easily unfolded in the course of a section or a phrase, and especially is this the case in the wider undulations of a Gregorian period, which enable them to expand with freedom, majesty, and breadth. And here again the form of the words and melody shows the course of the dynamic flow, and also mark the place of the principal accent of the phrase and of the general accent of the period.

148. The Principal Accent.—Each phrase has its principal accent to which all its other accents and ictus are subordinated. It is felt on the note or syllable where the crescendo attains its culminating point, the rhythmical position of which may vary.

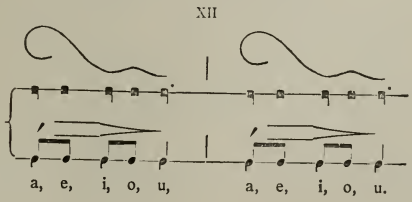
149. The General Accent.—Every period has its general accent which governs all the accents of the whole period. It also makes itself felt upon the strongest note.

Here it is enough to lay down these general principles, which find their practical application in the chapters on Melody and on the Text.

150. Practical Exercises in Compound Rhythms formed by Fusion and Juxtaposition.—Before attempting the exercises the preceding directions (No. 104 and ss.) should be carefully perused.

Exercise XII.

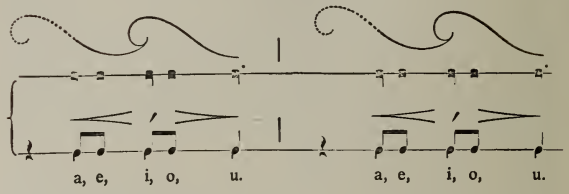
One Arsis, Two Theses.



Exercise XIII.

One Thesis, One Arsis, One Thesis.

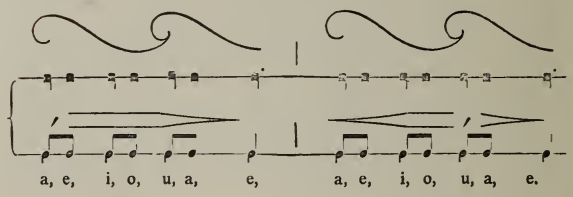
XIII



Exercise XIV.

One Arsis, One Thesis, One Arsis, One Thesis.

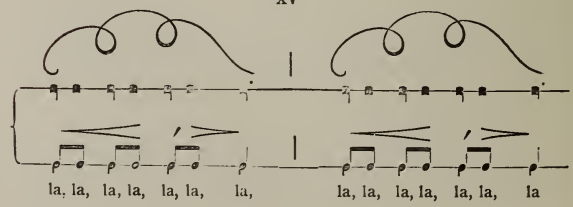
XIV



Exercise XV.

Three Arses, One Thesis.

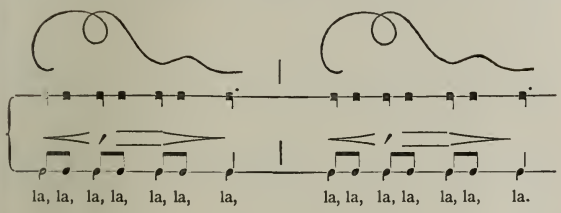
XV



Exercise XVI.

Two Arses, Two Theses.

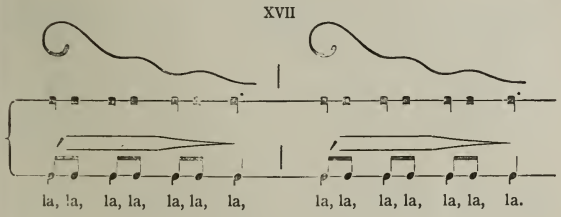
XVI



Exercise XVII.

One Arsis, Three Theses.

XVII



[*To be Continued.*]

THE INTROIT "GAUDEAMUS."

1st Mode

Áude- ámus * ómnes in Dó- mi- no, dí- em

féstum ce- le- brántes sub ho-nó- re be- á-tæ Ma-rí- æ

Vír-gi- nis : de cú-jus so-lemni-tá- te gáudent An-

ge- li, et colláu- dant Fí- li- um Dé- i.

Ps. Eructá-vit cor mé- um vérbum bó-num : dí- co é-go ó-pe-

ra mé- a Ré- gi. Gló-ri- a Pátri, et Fí- li- o, et Spi-

rí-tu- i Sáncto. Sic- ut é-rat in princí-pi- o, et núnc,

et sémper, et in sæcu-la sæcu- ló-rum. A- men.

or saecu- ló-rum. A- men.

(M.M. ♪ = ♪ = 152).

1st. Mode

CANTORS *f* CHORUS

Gaude- á- mus * ómnes in Dó- mi- no,

mf *leggiero e scherzando* *rit.*

dí- em féstum ce- le- brán-tes sub ho-nó- re

rit.

be- á-tæ Ma-rí- æ Vírgi- nis : de cú- jus so-lemni-

tá- te gáudent An- ge- li, et col-

ritard. CANTORS

láu- dant Fí- li- um Dé- i. *Ps.* E-

più mosso *rit.* CHORUS

ru-ctá-vit cor mé- um vér-bum bó- num : dí- co é-

CANTORS

go ó-pe-ra mé- a Ré- gi. Gló-ri- a Pátri, et Fí- li-

rit. CHORUS

o, et Spi- rí- tu- i Sáncto. Sic- ut é-rat in prin-

cí-pi- o, et núnc, et semper, et in sæcu-la sæ-

ritard. *A tempo*

cu- ló-rum. A- men. Gaude- á- mus ómnes. *etc.*

THE INTROIT "GAUDEAMUS."[1]

A Study in Melodic Interpretation.

Gaudeamus omnes in Domino: "Let us all rejoice in the Lord." Several times in the part of the Christian year that lies immediately before us the Church will bid us sing this joyful Introit: first, on the Feast of Mt. Carmel, 16 July; next in honor of St. Ann, 26 July; and lastly on the Feast of the Assumption, 15 August.

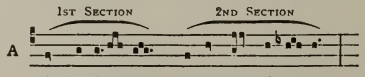
The place assigned to the Introit in the Divine Office gives it its peculiar stamp. It is a pressing invitation to take part in that which is about to follow, giving some anticipation of the grandeur of the august mysteries that are about to be celebrated,[2] by the richness and *élan* which are its distinctive features. Its rapid, inspiring, uplifting character is especially noteworthy.

It is made up of two musical periods, each containing three subdivisions or phrases. The first period ends with the word *Virginis* and is closed by a full bar extending over the whole of the stave: the second period comprises the rest of the antiphon. The three phrases[3] into which each

[1] In the pure Gregorian style, it is found in the oldest MSS., but only on the feast of St. Agatha, 5 February, for which it was specially composed. Indeed it was only from the eleventh century onwards that it was adapted to other texts. In the Roman liturgy of to-day it is to be found occurring no less than seven times in the course of the year.

[2] "The Introit . . . should be sung rather briskly" (Grammar of Plainsong, p. 45). As to how the Introit should be distributed between cantors and choir, see "Grammar of Plainsong," chapter IX, p. 64, The Introit.

[3] I will not now dwell upon the harmonious proportions to be found in these phrases, but will merely draw attention to the fact that the third phrase—*sub honore beatae Mariae Virginis*—has undergone a modification which is unfortunate from the musical point of view. The original phrase, which I have taken from original MS. version of the feast of St. Agatha, contains two sections of perfect symmetry, which answer to each other (A).

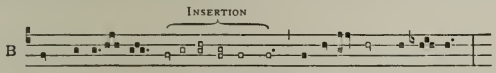


(Footnote continued on next page.)

of these periods is divided end with a minor bar-line extending over a portion of the stave only.[1]

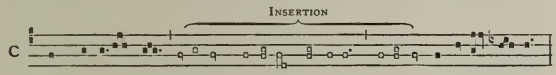
The importance of keeping due proportion and balance in the divisions will be appreciated by all musicians, for they are aware how much both rhythms and proper phrasing owe to the observation of them. Such divisions are marked by graceful melodic cadences which are specially pleasing to the ear, for the ear is quicker to appreciate the end of a division than any other part of a musical phrase,[2] and is

Later on, at the time of the revision of the Roman Missal, the epithets *beatae* and *virginis* were added to this saint's office. If these adjectives help to increase our feeling of reverence for the saint, they nevertheless compel us to add fresh notes to the Chant which to some extent have the effect of weighing it down. Compare for instance with the passage (A) given above the following version (B) taken from the text of to-day :—



sub honó- re be-átae Agathae Vírginis et már-ty-ris :

Now the *Gaudeamus* has undergone changes which are still less happy in some instances. Many congregations use it for their special feast-days. Hence every sort of possible interpolation has been inserted into this particular piece of melody, whereby piety and poetry may have been the gainers, but music has been a loser. Between the two sections of the melody the composer has been obliged to introduce a fragment of recitative upsetting more or less the exquisite proportions of the original phrase. Let the reader judge from the following example (C). Would that author



sub honó- re be-átae Ma-rí-ae Vírginis Diví-ni Pastóris má-tris :

and composer could always arrive at a preliminary understanding! Happily the Introit now under consideration only errs in the way of excess by the addition of the word *beatae*. Though it is but a short one, yet it cannot be regarded as an embellishment from a musical point of view.

[1] It need scarcely be added that these different bar-lines have nothing to do with the ordinary time-bars in modern music and that they should be carefully distinguished from the latter. Their only purpose is to mark off the different divisions of the piece, and hence to show where the breath may be taken.

[2] *Cum aures extremum semper expectant, in eoque acquiescant, id vacare numero non oportet.*—Cicero.

therefore more exacting as to the rendering of the cadence, which the singer must treat with special attention and care. The cadences, then, must be sung with a *ritardando* or *rallentando* proportioned to the importance of the division which it closes, and this will be plainly shown in our musical transcription. Thus, at the end of each of the periods or larger phrases of the *Gaudeamus*, the note or group attached to the last syllable carries the *rallentando:* e. g. the notes of *no* in *Domino* (1st phrase), the three notes of *tes* in *celebrantes* (2nd phrase), the notes assigned to *te* in *solemnitate* (4th phrase), and lastly, the notes belonging to *li* in *Angeli* (5th phrase). While paying due attention to the *rallentando*, quite as much pains must be taken to secure a proper *diminuendo* so that each phrase may close with a *piano* or *pianissimo*. All these directions are plainly marked in the transcription. While too much attention cannot be paid to these points, yet all affectation or excess should be studiously avoided.

Although everyone cannot but recognize the great importance of properly preparing and rendering the phrase-endings in Gregorian Chant, yet more is needed to bring out all the beauty of the ancient melodies. The singer should certainly try to master the rhythmical function of each note if he is to become proficient in his craft, and unless the organist does the same his accompaniment will never be satisfactory. But, whereas the musician is always provided in modern music with all the rhythmical helps he can require, the ordinary editions of Plainchant give him no such assistance and often leave him in entire uncertainty. Let me now illustrate this point with a few practical remarks about the *Gaudeamus*.

I will not enter into the subject of the relative value of the length of the notes, for I dealt with this question in my last paper, and the accompanying transcription shows all that is needed by the performer. Let us now rather turn our attention to the rhythmical quality of the notes. In order to sing the Introit it is indispensable to ascertain,

first, which notes may be regarded as the footmarks of the rhythmic stride, or rhythmical "touches," and next, which are strong and which are weak.

Which notes receive the rhythmical "touch," the ictus?

In the first place, all the long notes, and consequently all the crotchets in the transcription. Secondly, all the notes that commence a group, unless some express indication be given to the contrary. Thus, the word *Gaudeamus* provides an exception to this rule, the only one to be found in this Introit: for the group *re la si*, which accompanies the syllable *a*, receives its ictus on the second note. The MSS. of St. Gall and of the School of Metz mark the second note, *la*, with the sign of a light support, which thus has to be transferred from the first. And lastly, we must remember that the general rhythmical law of binary or ternary movement prevents the close juxtaposition of two successive rhythmical ictus, which must be always two or three beats apart, and therefore the two rules already given combined with what is required by the melodic movement, as a whole, easily enable us to determine their places. In the Introit their place is shown by the episema or by a little vertical line. All these ictic notes may be regarded as the principal notes of the melody, since they indicate the fall of the voice or down-beats, where a fresh *élan* must be taken or where there is a provisional or final rest (see *Gregorian Rhythm*, Nos. 70, 71). It is thanks to them that we are able to group the sounds which compose the piece: e. g.:

c d dab♭ aa ag ag fg gca aa gab♭ab♭ b♭b♭ aa

Gau- de- á— mus ó- mnes in Dó- mi———— no———

To misplace these rhythmical "touches" would upset the melody by making *faux pas* in the rhythmical movement. This would mean complete disorganization, for the ictic notes are like the joints which bind together the little musical organism of the phrase.

Next, which notes are strong and which are weak? The

reply is simple: all notes which coincide with either the primary or secondary tonic accent (word-accent), or with the melodic accent, are strong, and all the others are weak, and this answer holds good independently of the place of the rhythmical ictus.

From this rule it follows that the rhythmical ictus in itself is neither strong nor weak: it is only strong when it coincides with a strong note and its strength will be proportioned to the strength of such a note, whereas if it coincides with a weak note it will be weak. *The only strong down-beats* will be those which coincide with the tonic or with the melodic accents. Hence, too, the rhythmical "touch," when it immediately follows a tonic accent, must never be so heavily rendered as to rob the tonic accent of its tonic character, nor must the strong accented note be so hammered as to deprive the following ictus of that peculiar "touch," which makes us feel the light footfall of the rhythmical movement in its onward progress. It is the infinite variety of the *nuances* of the ictus that imparts variety, elasticity, undulancy, and life to the Chant.

To illustrate some of these points with our last example: first, note in the passage there given the ictic accented syllables, *Gáu, á, ó, Dó*, which are strong because they correspond with principal or secondary word-accents; whereas, the other ictic atonic syllables, *mus, mnes, in, mi, no*, are either weak or very weak according to their position in the phrase. Note also that, wherever the ictus or down-beat falls on an atonic syllable, or wherever the preceding up-beat coincides with a tonic syllable *set to a single note*, the note of this up-beat will be strong, and the note of the unaccented down-beat or ictus will be weak. Thus, we must not sing as if the tonic syllables required the rhythmical ictus:—

a fg	*g gef*	. . . .	*a a b♭a*	*a*
dí- em	fé- stum		Vír- gi---	nis

but, on the other hand, the rhythmical ictus or down-beats must run thus:—

â	*fg ĝ*	*gef*	. . . . . *â*	*ab♭a*	*a*
dí	em fé-	stum	Vír-	gi ——	nis.

In such a case, as Dom Pothier remarks,[1] "it is important not to give the first note of the group the stress of a word-accent; for such a first note . . . must remain weak as corresponding with a weak syllable."

When an accented syllable is set to a group, the ictic note of the group is the one affected by the vocal impetus, e. g.:—

dab♭ Gaudeá——mus

gca Dó——mino

But if several groups are found over a single accented syllable the vocal impetus is carried on to the highest note which receives a rhythmical ictus, e. g.:—

< ∧ >
gg aca
sub honó——re
solemnitá——te
collaú——dant

< ∧ >
fg aga
An——geli.

Really in these last examples we have to do with the melodic accent which coincides with and reinforces the tonic accent. Nevertheless the melodic accent may correspond with a weak syllable, in which case it does not lose its strength and yet it must not be permitted to obliterate the word-accents of the text, e. g.:—

aa gab♭ab♭ b♭a (1) Dómi——no, *gfefgfg gf* (2) Ange——li, *f â gcc* (3) Marí—ae.

In the above examples (1 and 2) the voice starts gently on the first notes of the central atonic syllable, and then

[1] Dom J. Pothier in the *Revue du Chant Grégorien*, Oct., 1893, p. 37.

rises to a climax on the following melodic accent; in (3) there is a constant *crescendo* until the melodic accent over the final syllable of *Mariae* is attained, and yet care must be taken to bring out the tonic force of the accented syllable *ri* which the slight relaxation on the following *sol* helps us to appreciate before we come to the principal melodic accent over the syllable *ae*.

As for the last note of a group, it prepares for the transition to the next syllable and should be executed with lightness and delicacy.

In addition to mastering a knowledge of the place of the rhythmical ictus, and to discriminating between strong and weak notes, the unifying power of intensity, the most important factor of all, must receive special attention from the student of Plainchant. It is intensity that gathers together all the scattered materials of which we have been speaking to combine them into words, sections and phrases. Here the taste of the singer must determine the judicious distribution of intensity over the whole phrase, the artistic rendering of which will depend upon the way in which this is done. This question is so important that I propose to leave it for fuller treatment in a subsequent paper. For the present let me refer the reader to the table, "*Gaudeamus with Gestures*," further on. There the Antiphon will be found divided into phrases and periods, and the principal accent of each phrase plainly marked. This principal accent should be the culminating point of progressively ascending degrees of intensity in all the preceding accents, which it seems to draw towards itself, while those that come after seem to draw off reluctantly in an increasing *diminuendo*, so that the principal accent binds into one all the various melodic and verbal elements of which the phrase is composed.

In conclusion, the execution of the verse of the Psalm and of the *Gloria* following the Antiphon should be rather quicker than the rest of the piece. In order to render the *Tristropha* of the syllable *Re* of *Regi* with due effect, it will

suffice to lengthen the note, provided that the prolongation does not exceed three beats, and that it be not sung with the stress of a pressus. The strophici are always rendered lightly.

One or two closing notes on the *Gaudeamus* in the square notation and in the transcription.

In the square notation there are two endings for the words *saeculorum*, *Amen*. They may be used *ad libitum*, but the second one is to be preferred, since the notes *do*, *re*, *fa*, which are added, help to join on the *Amen* to the *Gaudeamus*, which should be repeated immediately. The best way is to follow the transcription. After singing the word *Amen* (*piano* and *ritardando*) the choir continues and repeats *Gaudeamus omnes* (*a tempo*) after a slight pause.

Lastly, note the transcription of the second phrase, *diem festum celebrantes*. Whereas the square notation gives to the syllables, *stum*, *le*, *tes*, the group *sol*, *fa*, *fa*, the transcription has *sol*, *mi*, *fa*. The reason of this is that the final *fa* is an oriscus, to which the last Solesmes editions assign a special easily recognizable note. This note, as its name shows, always ends a group, but it did not become merged in the preceding note. The MSS. make it abundantly clear that the oriscus was higher than the preceding note, and that the latter, even when written at the same pitch, was lightly inflected, it may have been only a quarter of a tone. Hence in the *Gaudeamus* I have given a transcription, which I believe to be in close accord with tradition, for reasons to be more fully developed on a future occasion. This interpretation is moreover to my mind[1] the most delicate and graceful, but the reader has both versions before him, and can choose the one he likes best.

NOTE.—At Appuldurcombe we are often asked: What gestures should be used in conducting a Gregorian choir? Dom Mocquereau proposes to deal

[1] In treating the oriscus as I have done in the transcription, I do not wish to be understood as anticipating the results of much study already expended on the subject by competent scholars, but rather as expressing a personal view which is not destitute of manuscript authority.

with this question fully in his course on Gregorian Rhythm, but in the meantime our Table "with gestures" with a few words of explanation may afford a brief provisional reply, so far as the *Gaudeamus* is concerned.

One of the simplest means for the conductor to employ is just to mark each rhythmical ictus or "down-beat" with an audible beat, the strength of which should be proportioned to the strength or weakness of the corresponding ictus. This method is doubtless helpful when the primary object is to secure *ensemble* and regularity, which are so indispensable to correct execution. In fact, this means is necessary for the preliminary practice of a piece, and even afterwards it may be temporarily reverted to when a melody is being gone through, if the singers are hurrying or lagging through inattention.

Nevertheless something more is required, for this method does no more than underline for eye and ear the beginning of each compound beat. In the same way, the conductor of a band has something more to do than to beat time for the performers, and so the conductor of a Plainchant choir, if he has a thorough knowledge of his art, has to be something more than a living metronome. He has to make use of measured and speaking gestures to outline the graceful movement of the melody, so as to make it intelligible and, as it were, palpable to his singers, who will then become so one with him as to render the finer graces of his thought with exactitude and artistic skill.

Although perfection in conducting is difficult to attain, nevertheless excellence is within the reach of all who will take pains. A rhythmical ictus may come either at the arsic or rising part of the movement or at the thetic or falling part of the movement. If it is at the arsis, it has the character of an *élan;* if it is at the thesis, it has the character of a fugitive or final resting-place; and it is just this character of *élan* or fall that must be brought out by the gesture. From the nature of these successive movements with their beginnings and endings the singers will render the phrasing of a piece with ease and *ensemble.*

To the elementary rhythm with a single *élan* and fall the simple gesture will correspond: and this is represented by the curve so often employed in Gregorian Rhythm. At the *élan* the hand rises with the curve, and then it falls away to the right to mark the ending.

To the compound rhythm consisting of several arses or theses a more or less complex gesture will correspond. If the rhythm has several arses, the hand will renew its *lan* at each of them with a gesture curving back upon itself; if the rhythm has several theses, the hand falls with the first of them, then slightly rises and falls again, dropping away to the right in a series of gentle undulations.

To sum up, every *élan,* whether simple or compound, will be accompanied by an ascending movement of the hand, while every simple or compound thesis will be accompanied by a falling motion of the hand.

The following table illustrates the application of these principles to the *Gaudeamus* :—

"Gaudeamus" with gestures.

Gaude- á- mus ó-mnes in Dó-mi- no,

di-em festum ce- le- brán- tes

sub ho-nó- re be- á-tae Mari-ae Virgi- nis:

de cú- jus solemnitá- te

gaú-dent An- ge- li,

& collaú- dant Fi- li- um Dei.

It will be noted that the curves which are interwoven with the melodies follow the rhythmical movements and reproduce the gestures of the conductor.

I merely explain the first two phrases.

The first phrase consists of four compound rhythms. The first rhythm is set to the word *Gaudeamus*. It has two *élans* and two falls or theses. The dotted line shows the preparatory movement by which the hand passes to strike the first rhythmical ictus *Gau*, starting at the same time as the voice, and coming to the accent, from which it seems to rebound and then to glide softly towards the long thesis *mus*, in order to overtake the second rhythm corresponding to the words *omnes in*, consisting of one *élan* and two theses. Here the hand rises with the first rhythmical ictus *o*, then falls on the thesis *mnes:* it then continues its downward course on the word *in*, rising on the first syllable of *Domino*. Since *in* is linked by meaning with *Domino*, it makes a link between the two rhythms: it is the continuation of the downward movement which prepares for the *élan* that is about to follow. The hand must therefore imitate the melodic movement: it goes on till it lights upon *in* as a second thesis: and then, on coming to the third rhythm, *Domi*, consisting of one *élan* and two theses, it immediately rises with the accented syllable *Do*, descending on the two theses of the syllable *mi*. The fourth rhythm is on *mino*. The melodic accent of the first *si*-flat is the place of a fresh *élan*, and a starting-point for the fourth rhythm, which has its two theses on the two last long notes of the phrase.

The second phrase is composed of three elementary rhythms, each having a single arsis and a single thesis, and of a compound rhythm. The two first rhythms, *diem, festum*, have a simple beat as arsis, which should be shown by rapidly raising the hand. It would be easy to analyse every phrase in this way. The very shape of the curves clearly shows the beginning and ending of each rhythm. The important thing is that the conductor's hand should move with freedom and sureness, rising exactly at the arsis and falling just at the thetic note.

Nor must we forget that the pauses and rests are quite as much elements of rhythm as the articulate notes. The rhythmical movement continues during the rests from one end of a piece to the other. So, too, the hand does not cease the sequence of its gestures at the bars which end the sections or phrases, and the little hook which may be seen at the beginning of each line is merely the continuation of the preceding gesture.

A. Eudine, O. S. B.

The Monastery, Appuldurcombe.

GAUDEAMUS OMNES.

A Study in Gregorian Accompaniment.

Gaudeamus omnes in Domino! The Mass of as many as nine feasts of the liturgical year commences with this invitation to holy joy. Its melody is so highly characteristic and so well known that every organist should master thoroughly its content.

I. Tonality.

Our chant is plainly characteristic of the 1st Mode, although it goes only rarely and passingly beyond the dominant *la*. It therefore employs most frequently the notes *re*, *mi*, *fa*, *sol*, *la*, that is, the lower part of the (Latin) Dorian Mode.[1]

The general effect of the limited range, united with the presence of *b*-flat, is an undeniable tendency towards *fa* (which seems to offer itself as a provisional dominant) in the melody, and in the harmony to the chord also of *fa*.[2]

In fact, our melody comprises six phrases, the second and fifth ending on *fa* with the most marked tonal tendency, while the first and third end on *la*, preceded by *b*-flat (thus leading the harmonic sense to consider *la* as merely the third of *fa*). Only the last phrase of the melody rests markedly on *re*, descending thither slowly and gradually, while the first half of this same last phrase is exactly similar to the preceding phrase which ends naturally on *fa*.

[1] According as the melody lies between the tonic *re* and the dominant *la*, or between this *la* and the octave of *re*, we feel (although without any absolute rule) the need of *b*-flat or *b*-natural; for in the first case the direct relationships with *fa* are continuous, so that if *b* occurs, it is flatted, while if it is wanting, our feeling of tonality, either expressed or implied, in the harmonic relationships already existing, surmises it; while in the second case the relationship with *fa* occurs but rarely, and the natural position of the diatonic intervals requires no change.

[2] This statement ought not to surprise any one; for in every kind of music (unless some harmonic element interferes with the natural feeling of tonality) once we have heard the *b*-flat and the *mi*, our expectations of the chord of *fa* may for a time be skilfully evaded, but must sooner or later be gratified.

The Psalm-melody following (see *Table 7*) seems to be in *fa*, and descends to *re* only at the final cadence.

We do not know, indeed, what harmonic fancy may have stirred in the minds of the medieval singers when singing this chant and so many others like it; but as for us, while recognizing the tonality of *re* proper to this chant (and radically different from that of melodies of the V and VI Modes), we can perceive the relationship of the whole melody with *fa*. And, besides, we all know how close a *rapport* exists between *fa*-major and *re*-minor.

In saying this, however, we do not wish our readers to think that we purpose treating Gregorian melodies as though written in modern tonalities. On the contrary, we wish to show how widely different are the concepts of ancient and modern tonalities.[1]

Let us examine a phrase of our *Gaudeamus*—the "*sub honore*" (see *Table 3*—only the melody), and, in order to understand it thoroughly, let us see it from the view-point of our modern tonality, observing the notes of which the phrase is composed. The trend of the melody seems to be towards *fa*, but might not the little phrase be in *do?* The whole second half of the Introit is in the same condition. What harmonic interpretation shall we give to the phrase, and to so many others like it? Our guide must be the "musical sense"—that sense which recognizes the relationship between the various melodic sounds, sections, phrases,

[1] For us of to-day the "tonal sense" signifies the general dependence of a complex of sounds, chords, phrases on one single note, which thus becomes the centre of one complete musical life. For the ancients, it signified a complex of laws, of limits of range (*ambitus*), of melodic habits. To say this is to say but little on a very important subject which we hope to treat more fully on another occasion. We shall here content ourselves with the remark that whoever would apply to the harmonization of Gregorian melodies, the criteria, however reasonable in themselves, of a fixed system, would err deeply. It is, for instance, erroneous to suppose that the chord of the tonic is that which always gives a sense of repose at the end of a chant, or that the chord of the dominant has, as it were, a right to prevail throughout the harmonization; for we shall meet with some modalities that exclude the chord of the tonic, others that of the dominant, while all may nevertheless be harmonized more or less satisfactorily.

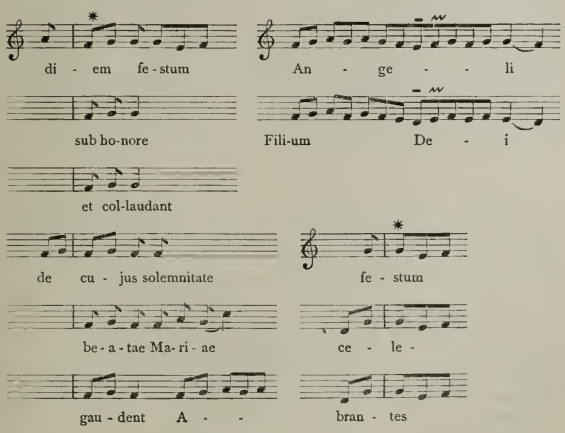
and between the whole complex of melody and one or more successive tonal tendencies.[1]

As for the *Gaudeamus*, our norm shall be to give it an accompaniment in accordance with the movement and tonal tendency of the melody—on the diatonic modal base of *re* at the beginning and end, and with a tendency to *fa* in the middle of the piece (without, however, accentuating too forcibly this tonality, lest the unity of the piece be menaced).

II. Rhythm.

With respect to the Rhythm, little need be said: the melody speaks for itself, and gives a lesson by the best of masters.

insert music



[1] Thus the same melodic phrase will, in different circumstances, assume different harmonic values; for it sometimes happens that it will pass unaltered under the sway of two or more Modes, and could the harmonic sense assign to it, in all these cases, the same unvarying treatment? We need not insist further on the absurdity of a fixed system of harmonic adaptations to the Gregorian modalities, whose melodies so often refuse to be bound by any absolute system.

III. Melody and Harmony.

First of all, the rhythmic and the harmonic footsteps must coincide,[1] and the chords must not overload the melody.[2]

We shall study all the points where it is possible to place harmonies, with a view to supporting the melodic content and to placing as few difficulties as possible in the pathway of its free movement.

". . . *omnes in Domino.*" The first part (*omnes in*) is harmonized in three ways (*Table I*). Considering it as a continuation of the harmony of *re* (indicated by the interval *re-la* of the beginning) we should have No. 5. On the other hand, considering as natural the harmonic sense of *fa* (only slightly different from that of *re* and easily joined with that of *do*, which under one form or another falls on the following syllable) we should have No. 1. If the harmonic connexion of the chords of *fa* (*re*) and *do* should appear too decidedly tonal of *fa* or too strong (especially in view of the support which must be made felt on the first note of the following syllable), No. 3 offers a harmonization excluding every shock, but suffering from lack of variety.

The first note of the syllable *mi* of *Domino* is indicated by a support—and a principal one—because of the formula which accompanies it and leads to the next cadence. Some harmonists may desire a support on the second note (that which precedes the quilisma); in which case we have No. 4. The other variations show how richly even the simple Gregorian phrases can be harmonically interpreted. The final cadence of Nos. 1, 3, 5, 7, is apt to produce a minimum of jolting at the deposition of the movement worked out on

[1] See Church Music for March, p. 211, paragraph 2.

[2] *Ibid.*, p. 213, second and third paragraphs.—We know that in executing music of any kind clearness in phrasing should not lead to such a breaking-up of the rhythmic curves and the musical thoughts as to anatomize every movement, even the smallest, for this would render the greatest masterpiece odious. Gregorian chant is music, and there is no need of underscoring with chords every minutest part of it.

the final phrasal clivis. Nos. 2, 4, 6, evidence more clearly the coming repose. As the cadence we have been speaking of is the first of the piece and does not close a phrasal member, we prefer the more delicate harmonizations, and among these No. 7, which ends with the chord of *fa*, and seems to us to make easier the commencement of the following phrase.

"... *diem festum celebrantes* ..." Here the musical phrase is evidently made up of repetitions of a short and very graceful motif. We must so treat these in the harmony as to produce that feeling of desire, of insistence and of completion, which the melody suggests. According to the interpretation given to the oriscus, there are two ways of looking at our little phrase. Our examples from 1 to 7[1] (*Table II a*) illustrate one way, and from 1a to 3a (*Table II b*) the other way.

"... *sub honore* ..." (*Table III.*) First of all, how shall we treat the syllable *no*—with or without a chord for the first *la?* No. 1 marks it strongly, No. 2 not at all; while 3 and 4 make the strong support under *sol* felt, but incompletely because of the dissonance, which is not resolved until the torculus (*la do la*) comes. Either of these two forms is perhaps preferable because of greater delicacy and completeness.

The final torculus on *gi* of *Virginis* may be considered either as an impetus which ends on the final note (No. 1), or as the beginning of the concluding repose (Nos. 2, 3). No. 4 is a *via media*.

[1] The accompaniment of No. 7 will please those who consider a Gregorian melody as winging a free flight—all the freer if its feet be not weighted—or as a form of melody not properly subject to later customs and laws of the tonic accent. But we do not wish to be so absolute. No. 1 is a softening of the same harmonization, and 5 and 6 vary it even more temperately with respect to the tonic accent of the word *festum*. No. 2 offers a harmony somewhat different, which seconds perhaps in a greater degree the tonic accent of *celebrantes* but with detriment to the well-defined physiognomy of the last melodic formula. Examples 1a, 2a, 3a show how the first interpretation of the oriscus is more elegant, the phrase having now lost much of its charm by the fusion of the two *fa*, and the harmony also having become more embarrassed and heavier.

"... *de cujus solemnitate* ..." (*Table IV.*) Our examples furnish various interpretations. We think the syllable *cu* should receive a strong support; but the distance from this to the next tonic accent (*ta* of *solemnitate*) suggests the desirability of still another support (which should not, however, be an important one). No. 1 seems to us too heavy; No. 3 gives too marked a tendency towards *fa*; 4 and 5 appear more desirable, although No. 2 may have the advantage of eliminating more than the others the harmonic jolts so inimical to Gregorian melody. The second part of the phrase is similar to the "*sub honore*" already mentioned.

Perhaps No. 5 is preferable to the others, as the disposition of the bass is such that the chord *b*-flat, *re*, *sol* remains really as a chord of passage, intermediate between that of *re* and that of *do*.

"... *gaudent Angeli* ..." (*Table V.*) The final formula repeats itself at the end of the whole composition and therefore merits attention. Of the five notes to the syllable *An*, should the first or third be the more accentuated (Nos. 3, 2)? The formula of *ge*, compared with the similar ending of the melody (*Dei*), is interpreted by accentuating more the third note (that preceding the quilisma): the change of chord on this note is not only justifiable but *quasi*-necessary. Again, should the fifth note receive special prominence, or pass unobserved as in No. 3? Nos. 1 and 2 give it a special chord, but the character, the quality of *sol*-minor, in relation to the complex of the accompaniment, is such that the desire for the final cadence is rather increased than diminished. We find therefore no difficulty in counseling its use. Although the piece ends with the chord of *re*, we prefer it here also to the chord of *fa*, in view of the illusion exercised on our modern ear by the harmonic cadence *do*, *fa*. Afterwards, the repetition in the last phrase, also markedly tending towards *fa*, gives the sense of a monotonous insistence, while the cadence on *re*, on the other hand, produces the effect of an interruption,

The Introit "Gaudeamus."

GIULIO BAS.

(M. M. ♪ = 152.)

Gau-de-á - mus * óm-nes in Dó - mi - no, di - em fés -

tum ce - le - brán-tes sub ho - nó - re be - á

tae Ma - rí - ae Vír - gi - nis: de cú - jus sol - em - ni -

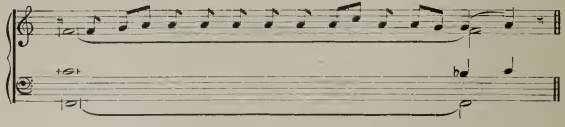
tá - te gáudent An - ge - li, et col -

láu - dant Fí - li - um Dé - i.

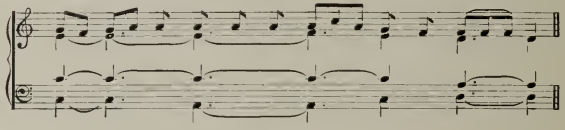
Accompaniment of the *Gaudeamus* prepared expressly for CHURCH MUSIC.

The Introit "Gaudeamus."

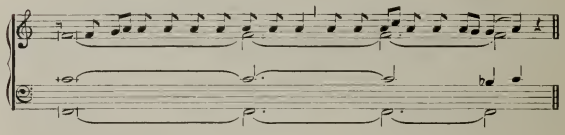
Ps. E - ru - ctá - vit cor mé - um vér - bum bó - num:



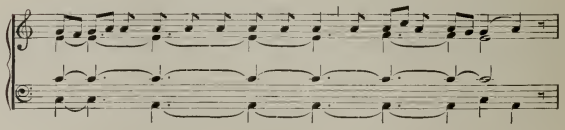
dí - co é - go ó - pe - ra mé - a Ré - gi.



Gló - ri - a Pá - tri, et Fí - li - o, et Spi - rí - tu - i Sán - cto,



Sic - ut é - rat in prin - ci - pi - o, et nunc, et sém - per,



et in sáe - cu - la sae - cu - ló - rum. A - men. Gaud - e - á - mus.

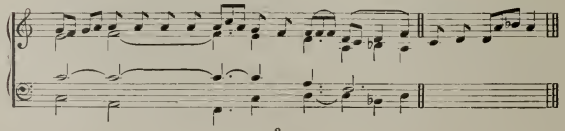


TABLE I.

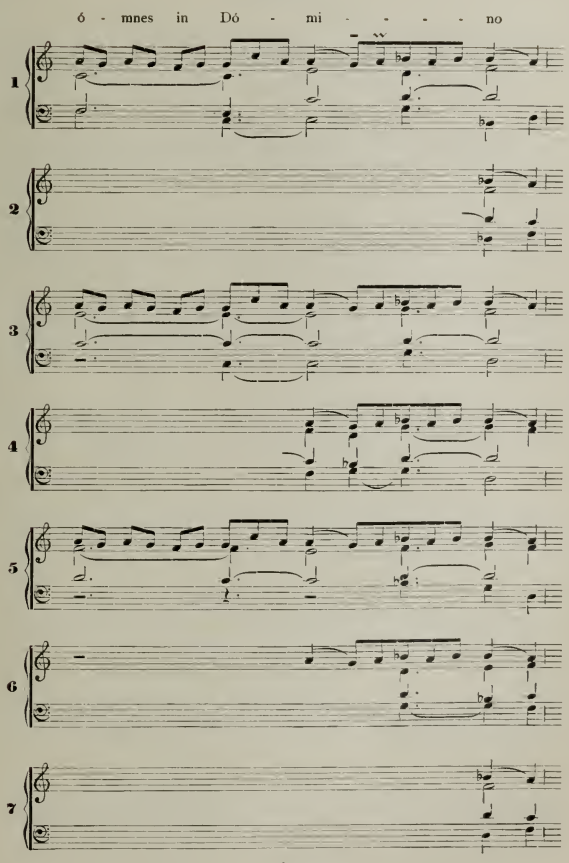


TABLE II a.

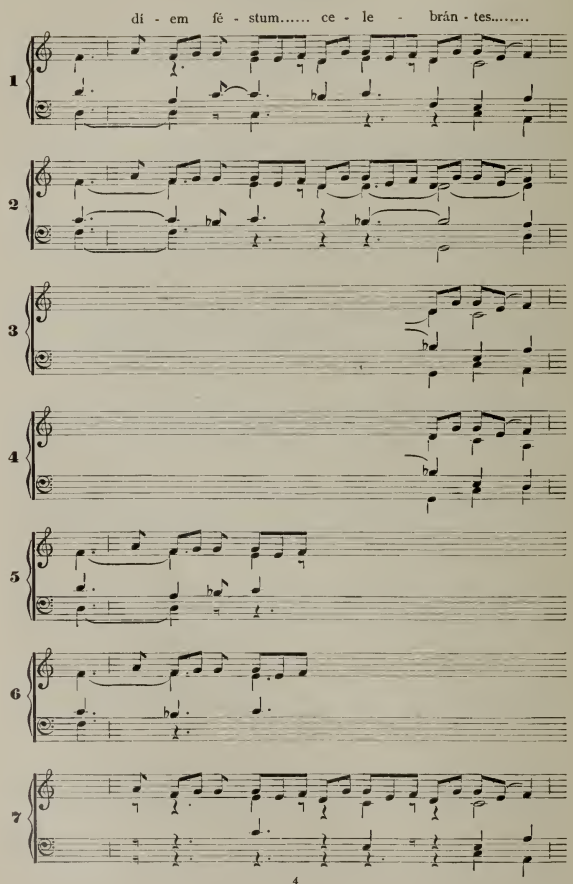


TABLE II b.

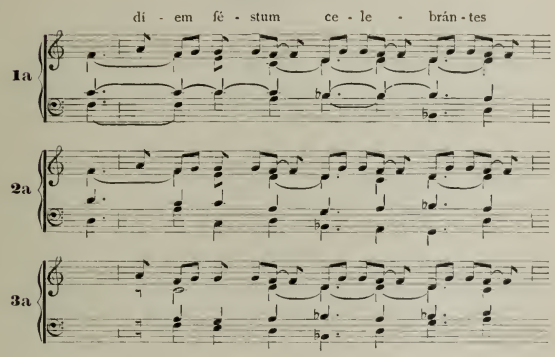


TABLE III.

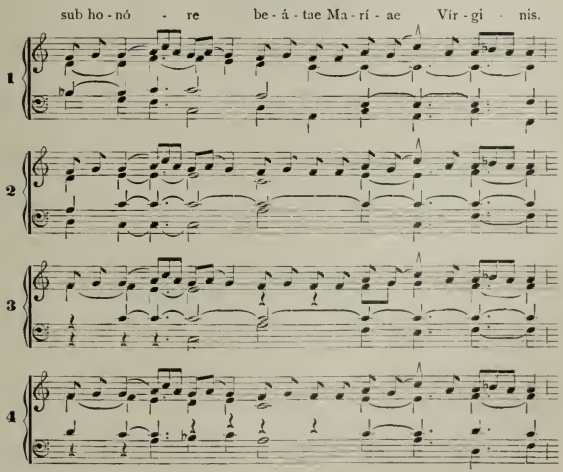


TABLE IV.

de cú - jus so - lem - ni - tá - - te

1

2

3

4

TABLE V.

gáu - dent An - - ge - - - li

1

2

3

TABLE VI.

et col - laú - dant Fi - li - um Dé i.

1

2

3

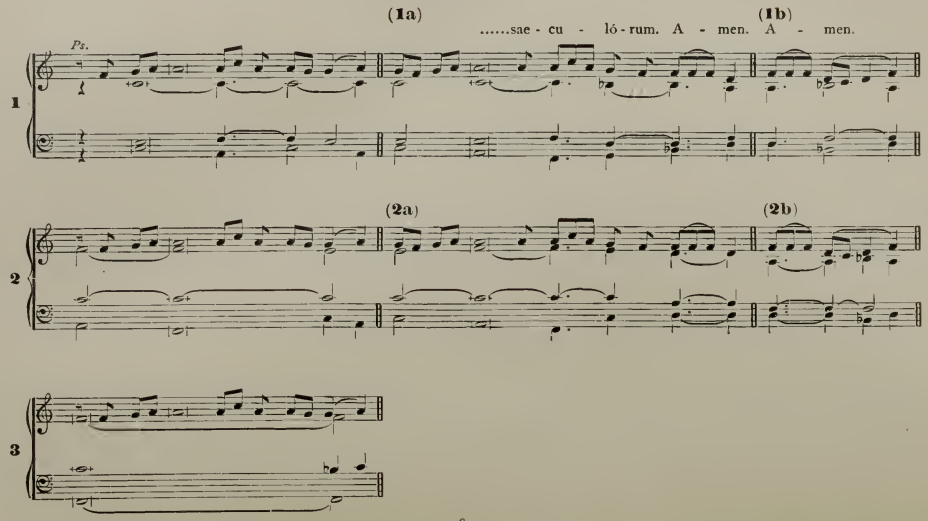
4

5

6

7

TABLE VII.



and the repetition is justified while the inconvenience we have alluded to is avoided.

"... *et collaudant Filium Dei* ..." (*Table VI.*) The repetition of the two half-phrases already examined closes the entire melody. Of these we shall consider only the second.

The formula (rhythmically similar to that on *ge* of *Angeli*) is now supported on *re*, the tonic of the Mode; and the whole complex of our harmony must be so prepared as to convey strongly the feeling of repose on *re*, while avoiding the *do*-sharp.

Now two principal methods of harmonizing the cadence *mi-re* present themselves immediately, although there are others more or less similar and related to these two: (*a*) give to *mi* a special chord (always excluding *do*-sharp) as in examples 2, 3, 4, 5, 7; (*b*) consider the two notes of the final clivis as doubled (and they are such by the nature of the group which they form), making them pass on one sole chord (with the advantage of delay or of the support).

The attraction of the final in the Gregorian Modes remains in all its purity and efficacy when the melody is sung without accompaniment; but if the harmony follows the chant, the diatonic character of the chant forbids the artifice of chromatic alteration, which came into use only when, in polyphony, the evolution of musical art created new needs.[1] Excluding this, two possibilities present themselves: (*a*) give to the *mi* a chord which, instead of the sensible half-tone, makes the whole-tone heard (thus contradicting what is for us at present, through disposition and custom, a sort of necessity); (*b*) proceed in such a manner as to avoid both the tone and the semitone, and leave on our mental harmonic sense a vagueness of impression.

Between affirmation and negation there is always the loophole of silence: and our case is just this. At the cost of appearing clever rather than precise or determined, we venture to counsel the use of such an artifice wherever the

[1] We shall treat of this more exhaustively on another occasion.

conditions permit. We believe, then, that cadences 1 and 6 are preferable to the others, although we do not condemn the others; especially at the end of the entire melody, the sense of repose generated by such an artifice (if it forms a brief organ-point) appears to us adapted to the character of conclusive deposition of movement proper to the end.

The Psalm (*Table VII*).—The first part of No. 1 is rhythmically and harmonically correct, but the beginning of the accompaniment on the short neum produces a disagreeable shock and might seem to imply that the harmony has the right to determine with its chords the accents (in the dynamic sense of *strength*) of the melody—a right which it does not possess.[1] No 2 avoids this suggestion; No. 3 avoids its possibility, and represents, to our mind, the best manner of accompanying the beginning of the Psalm: the character of non-ornamented recitation is carried out better here than in the other two cases.

The second part, 1*a* and 2*a*, have advantages and disadvantages in each of the two forms presented. In 1, the deposition of the cadence appears better prepared, by a gradual progress without any shock, and the end of the harmonic (like that of the melodic) cadence comes at the last note. On the other hand, No. 2 seems more natural because of its choice of chords, but presents a very decided linking to the tristropha of *fa*, on which the harmonic cadence ends, while the melodic cadence must still fall to *re*.

1*b* and 2*b* are two combinations of the little link between the psalmodic formula and the beginning of the antiphon which must be taken up.

From among all these varieties of accompaniment (and many others could be added) we have selected and combined into one what we considered most convenient for harmonizing the Introit.

GIULIO BAS.

Rome, Italy.

[1] See *Paléographie Musicale*, Vol. VII.

LITURGICAL NOTES.

Trinity Sunday.

THIS feast introduces us into a new season of the ecclesiastical year: the time after Pentecost. The Son of God sent by His eternal Father, has lived His short life upon earth and accomplished the stupendous work of our Redemption. Then, ascending into heaven, He, together with the Father, has sent down the Holy Spirit to put the crowning consummation upon that work, and give it permanence to the end of time. In union with the Church we have celebrated this series of divine events, which, if we have been faithful, have produced their effects within our souls. Now that the whole Blessed Trinity has been manifested to the world, it is fitting that we should keep a special feast in honor of this supreme mystery of our faith. The chanted portions of to-day's Mass and Office consist almost entirely of exclamations of admiration, thanksgiving, and adoration. The same words are repeated again and again, as though in presence of the tremendous majesty of the ever tranquil Trinity, the Church stood well-nigh speechless withal.

The Antiphon of the Introit is adapted from the words spoken by the Archangel Raphael to Tobias and his son when he bade them bless the God of heaven and praise Him in the sight of all the living for the great mercy He had deigned to show them. How much greater is the mercy that has been lavished upon us! The verse is from the 8th Psalm, in which David pours out his heart in praise to God for the wonders of creation, and above all for the exaltation of mankind.

Introit.

Benedícta sit sancta Trínitas, atque indivísa Unitas: confitébimur ei, quia fecit nobíscum misericórdiam suam.	Blessed be the Holy Trinity, and undivided Unity: we will praise Him, because He hath shown His mercy to us.
Ps. Dómine, Dóminus noster, quam admirábile est Nomen tuum in univérsa terra!	*Ps.* O Lord, our Lord, how admirable is Thy Name in the whole earth!

The Gradual and Alleluia Verse are taken from the mag-

nificent canticle hymn chanted by the three Children of Israel in the fiery furnace. Well may we thank and bless our God for His loving condescension toward us: He who is throned above the cherubim in light inaccessible, deigns to look down upon the deep abyss of our nothingness and to visit us with His grace and mercy.

Gradual.

Benedíctus es, Dómine, qui intuéris abyssos, et sedes super cherubim.

V. Benedíctus es Dómine, in firmaménto coeli, et laudábilis in saécula.

Alleluia, alleluia.

V. Benedíctus es, Dómine, Deus Patrum nostrórum, et laudábilis in saécula.

Alleluia.

Blessed art Thou, O Lord, that beholdest the depths, and sittest upon the cherubim.

V. Blessed art Thou, O Lord, in the firmament of heaven and worthy of praise forever.

Alleluia, alleluia.

V. Blessed art Thou, O Lord, the God of our Fathers, and worthy to be praised forever.

Alleluia.

In the Offertory and Communion Antiphons we again obey the injunction of the glorious Archangel Raphael, and bless the Divine Majesty for His unspeakable mercy, the greatest act of which is now being renewed upon our altar.

Offertory.

Benedíctus sit Deus Pater, unigenitúsque Dei Fílius, sanctus quoque Spíritus: quia fecit nobíscum misericórdiam suam.

Blessed be God the Father, and the Only-Begotten Son of God, likewise the Holy Ghost: because He hath shown His mercy to us.

Communion.

Benedícimus Deum coeli, et coram ómnibus vivéntibus confitébimur ei: quia fecit nobíscum misericórdiam suam.

We bless the God of heaven, and we will give glory to Him in the sight of all that live, because He hath shown His mercy to us.

Corpus Christi.

It was on the eve of His Passion that our blessed Saviour instituted the Holy Eucharist, sacrificing Himself with His own divine hands before the sacrilegious hands of man put Him to death on the Cross. We celebrated this divine institution on Maundy Thursday, its actual anniversary; but our hearts were then too pre-occupied with the sufferings

of our Emmanuel, to render a befitting homage to this adorable sacrament. The Church would satisfy our love. She therefore waits until we have completed the cycle of the mysteries of our Redemption, and paid our tribute of thanksgiving for them to the ever-blessed Trinity; she then sets before us with all the magnificence of her ritual this divine compendium of them all. The entire office of the feast was composed by St. Thomas of Aquin, and unites theological precision with depth of thought and tenderness of devotion.

The Introit recalls the abundance of good things with which God promised to reward His chosen people, if they were faithful to His commands: their land was to abound with the fat of wheat, i. e., with the best and richest wheat, and with wild honey flowing from the rocks. He feeds us with the divine Wheat, the Bread of Angels, which contains in itself all manner of sweetness.

Introit.

Cibávit eos ex ádipe fruménti, alleluia: et de petra melle saturávit eos, alleluia, alleluia, alleluia.	He fed them with the fat of wheat, alleluia: and filled them with honey out of the rock, alleluia, alleluia, alleluia.
Ps. Exsultáte Deo adjutóri nostro: jubiláte Deo Jacob.	*Ps.* Rejoice unto God our helper: sing aloud to the God of Jacob.

The Gradual reminds us that even our material food comes to us from the hand of God; how much more the spiritual nourishment of our souls! For this reason these same words are sung in monasteries and colleges at the Benedicite or Grace before meals. The Alleluia Verse consists of our Lord's own words telling us that the effect of this divine banquet is an abiding and most intimate union with Himself.

Gradual.

Oculi ómnium in te sperant, Dómine: et das illis escam in témpore opportúno.	The eyes of all hope in me, O Lord: and Thou givest them meat in due season.
V. Aperis tu manum tuam, et imples omne ánimal benedictióne. Alleluia, alleluia.	*V.* Thou openest Thy hand and fillest with blessing every living creature. Alleluia, alleluia.

V. Caro mea vere est cibus, et sanguis meus vere est potus; qui mandúcat meam carnem et bibit meum sánguinem, in me manet et ego in eo.

V. My flesh is meat indeed, My blood is drink indeed; he that eateth My flesh and drinketh My blood, abideth in Me and I in him.

Then follows that majestic Sequence, the well-known "Lauda Sion," a composition worthy of its angelic author. The Church, the true Sion, expresses her enthusiasm for the living and life-giving Bread, in language which, whilst precise and scholastic, is full of sublime poetry.

Sequence.

Lauda Sion Salvatórem,
Lauda ducem et pastórem,
In hymnis et canticis.
Quantum potes tantum aude:
Quia major omni laude,
Nec laudare sufficis.

Praise, O Sion, praise thy Pastor;
Praise thy Saviour and thy Master,
High the choral anthems raise:
All thy utmost might it needeth,
For He all thy praise exceedeth,
Thou canst ne'er express His praise.

Laudis thema speciális,
Panis vivus et vitális,
Hódie propónitur.
Quem, in sacrae mensa coenae,
Turbae fratrum duodénae
Datum non ambígitur.

Great the theme of our thanksgiving,
Bread of Life, Bread ever-living,
Is to-day before thee set.
E'en the same we touch and take It
As when o'er the Board He brake It,
Where the Brethren twelve were met.

Sit laus plena, sit sonóra,
Sit jucúnda, sit decóra
Mentis jubilátio;
Dies enim solémnis ágitur,
In qua mensae prima recólitur
Hujus institútio.

Loud and solemn be our chanting,
Nor let joy, nor grace be wanting
In the gladness of the breast;
Let a solemn chant be raiséd,
While the mystery is praiséd
Of the holy Eucharist.

In hac mensa novi Regis,
Novum Pascha, novae legis
Phase vetus términat.
Vetustatem novitas,
Umbram fugat veritas,
Noctem lux eliminat.

Here our new King's Table gracing,
The new Passover's new blessing
Hath ancient forms effaced;
Youth decrepit age excelleth,
Truth uncertain shades dispelleth,
Darkness is by light replaced.

Quod in coena Christus gessit,
Faciéndum hoc expréssit
In sui memóriam.
Docti sacris institútis,
Panem, vinum in salútis
Consecrámus hóstiam.

His own act at Supper seated
Christ ordained to be repeated
In His memory divine;
Wherefore now with adoration,
We the Victim of salvation
Consecrate from bread and wine.

Dogma datur Christiánis
Quod in carnem transit panis,
Et vinum in sánguinem.
Quod non capis, quod non vides,
Animósa firmat fides,
Praeter rerum órdinem.

This the truth each Christian learneth:
Bread into His Flesh He turneth,
Wine to His most holy Blood:
Doth it pass thy comprehending?
Faith, the law of sight transcending,
Leaps to Things not understood.

Sub divérsis speciébus,
Signis tantum et non rebus,
Latent res exímiae.
Caro cibus, sanguis potus;
Manet tamen Christus totus
Sub utráque spécie.

Here beneath these Signs are hidden
Priceless Things to sense forbidden;
Signs, not Things, are all we see.
Blood is poured, and Flesh is broken,
Yet in either wondrous token
Christ entire we know to be.

A suménte non concísus,
Non confráctus, non divísus,
Integer accípitur.
Sumit unus, sumunt mille;
Quantum isti, tantum ille;
Nec sumptus consúmitur.

Severed not by him that taketh,
None divideth Him nor breaketh,
Whole His blessed Self they taste.
One or thousand Him are taking,
Yet the Same are all partaking;
Him, indeed, they cannot waste.

Sumunt boni, sumunt mali;
Sorte tamen inequáli
Vitae vel intéritus.
Mors est malis, vita bonis:
Vide paris sumptiónis
Quam sit dispar éxitus.

Good and bad the Feast are sharing,
Yet a doom unlike preparing:—
Life or everlasting woe;
Sinners death, the righteous making
Life their own; from that same taking
Ah! what different ends shall flow.

Fracto demum Sacraménto,
Ne vacílles, sed meménto
Tantum esse sub fragménto
Quantum toto tégitur.
Nulla rei fit scissúra;
Signi tantum fit fractúra,
Qua nec status, nec statúra
Signáti minúitur.

When they break the holy Token,
Waver not, the word is spoken;
What is veiléd, all unbroken
Doth in every part abide.
Of the substance is no rending,
In the sign our act hath ending
When we break; nor change, nor spending
E'er befalls the Signified.

Ecce Panis Angelórum
Factus cibus viatórum;
Vere Panis filiórum,
Non mitténdus cánibus.
In figúris praesignátur,
Cum Isaac immolátur,
Agnus Paschae deputátur,
Datur manna pátribus.

Lo! the Bread which Angels feedeth,
Made the Food the pilgrim needeth,
Children's Bread, which He concedeth,
And to dogs must ne'er be given;
Which each ancient type conveyeth,
Isaac's sacrifice displayeth,
And the Paschal Lamb portrayeth,
Manna rained of old from heaven.

Bone Pastor, Panis vere,
Jesu nostri miserére;
Tu nos pasce, nos tuére;
Tu nos bona fac vidére
In terra vivéntium.
Tu qui cuncta scis et vales,
Qui nos pascis hic mortáles,
Tuos ibi commensáles,
Coherédes et sodáles
Fac sanctórum cívium.
Amen. Alleluia.

Shepherd good, true Bread and living,
Jesu, be to us forgiving;
Thou protecting, Thou relieving,
In the land of all the living
Cause Thou us all good to see.
Thou all-ruling, all-espying,
Feed'st us here, till hour of dying;
There upon Thy bosom lying,
We with all the Saints are sighing
Fellow-heirs and friends to be.
Amen. Alleluia.

The priests of the Old Law are well commanded to be holy. Who shall declare the sanctity required of the priests of the New Law, who offered to God His own Son, the living Bread come down from heaven? But not the priests alone should be holy, for the whole people partakes in their priesthood, and assists in offering the adorable Sacrifice; as St. Peter says: "You are a chosen generation, a kingly priesthood, a holy nation, a purchased people."[1]

Offertory.

Sacerdótes Dómini incénsum et panes ófferunt Deo: et ídeo sancti erunt Deo suo, et non pólluent nomen ejus,alleluia.

The priests of the Lord offer unto God the burnt offering and loaves: and therefore shall they be holy to their God, and shall not profane His Name, alleluia.

The chants of the holy Sacrifice close with a repetition of the terrible warning already given us by St. Paul in the Epistle. The Blessed Sacrament is the memorial of the death of Christ which is mystically renewed in every Mass and Communion.

Communion.

Quotiescúmque manducábitis panem hunc, et cálicem bibétis, mortem Dómini annuntiábitis, donec véniat: ítaque quicúmque manducáverit panem, vel bíberit cálicem Dómini indígne, reus erit córporis et sánguinis Dómini, alleluia.

As often as you shall eat this bread and drink the chalice, you shall show the death of the Lord until He come: therefore, whosoever shall eat this bread or drink the chalice of the Lord unworthily, shall be guilty of the Body and of the Blood of the Lord. Alleluia.

Malvern, England. PAX.

[1] I. Peter 2: 9.

Correspondence.

"A GRAMMAR OF PLAINSONG."

Dear Sir:

As Mr. Mitchell in his review[1] of *A Grammar of Plainsong* invites discussion, I venture to make a few remarks on some of his criticisms. Before I come to the main points, namely, those concerning the theory of rhythm, I may refer shortly to a couple of other things.

First, I should be sorry to see the classification of consonants left out in Chapter II. Of course, strictly speaking, such a matter is not anything special to Plainsong, and therefore ought not to find room in a short Grammar on this special subject. But practically the matter is so important that it cannot be impressed too much. If we look about us, how many choirs do we find in whose singing the words can be easily understood? Scarcely any. Still, I suppose, Mr. Mitchell will not deny that distinctness of the words is of the utmost importance in singing Plainsong. What he says is quite true, that the subject is "usually taken as read." Yes, taken as read, but not read.

Secondly, let me point out that Mr. Mitchell is not correct in saying that the apostropha "never occurs alone, but always in twos or threes in a distropha or a tristropha." There could be no meaning in having the name apostropha if such a thing did not occur. If Mr. Mitchell wishes to see an apostropha, let him take the new Solesmes edition of the Vatican Kyriale with the rhythmical signs (No. 636). He will find single apostrophae in the *Vidi aquam* at *templo*, *latere*, and *salvi*. I am glad to find that in this edition the older, distinctive form of the strophicus has been reïntroduced. As to the rendering of the strophicus, Mr. Mitchell says that "both the distropha and the tristropha are sung with a slight *crescendo* or *decrescendo* according to their place in a *crescendo* or *decrescendo* movement." Does that not hold good for *any* neum ?

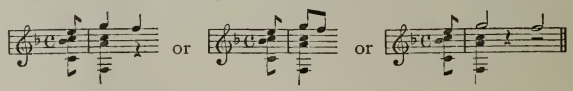
I come now to an important point. To avoid any misunder-

[1] See Church Music, Dec. 1905, p. 66.

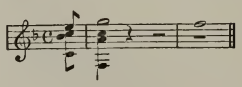
standing, let me state that this and the following considerations refer primarily to *theory*. They would affect practice only if we were to draw conclusions from the theory. It is important to keep in mind that all the choirs that have made a thorough study of Plainsong—at least all that I know, and I have heard a good many—have practically the same style of singing. The differences are not greater than those we find in different interpretations of modern music.

My point is about the question of feminine or masculine thesis raised by Mr. Mitchell, page 72 of his review. He holds that the Antiphon *Euge serve bone* ends with a masculine thesis, that in fact no piece of Gregorian music ever ends with a feminine thesis. The reason apparently is that the second last note of an ending like that on *tui* is doubled. The second beat on the first syllable of *tui*, then, would seem to have to be considered as arsis to the second syllable. Now this view seems to me to be a mere theoretical abstraction without any foundation in reality. It should be borne in mind that there can be no movement in music, until there is some change of tone substance, But there is no change of tone substance between the two syllables; therefore, no new movement can begin.

Let us look at it in another way. When there are only two tones, the rhythmical relation between them can be only one of two. Either the first leads to the second—masculine rhythm—or the second is referred back to the first—feminine rhythm. It makes no difference whatever what the duration of the two notes may be. Take an example of modern music. Whether we write



or even



makes no difference in the nature of the rhythm. There is a feminine ending in each case. Nor would it make any differences if instead of *e g f* we wrote *e f f*. I see no reason, therefore, why a piece of Gregorian music should not end with a feminine thesis, and if the second last note of such a piece is a thesis, I think the ending must always be considered as feminine.

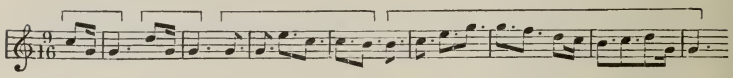
I may insert here a short remark about a statement in Mr. Mitchell's next paragraph. He holds that the example *Kyrie* at the end of page 37 of the *Grammar* forms an exception to the general rule about culminating virgas. He gives no reason for this, and until I learn something very convincing to the contrary, I shall prefer, with the authors of the *Grammar*, to treat the *b*-flat as accented.

I find a little difficulty in Mr. Mitchell's first paragraph on page 78. He speaks there of "on-beat" and "taking-off-place." What are these things?

I come now to the terminology of the division of the musical period. In the first place Mr. Mitchell points out a difficulty with regard to the use of the term "compound" on pages 94 and 96 of the *Grammar*. There is, indeed, a little confusion there, the term being used in two different meanings. I have had an interview with the authors, and they told me that they have now adopted the term "extended" for what is treated of in Chapter V. There are then two contradistinctions: (1) simple and compound; (2) primary and extended. A bar is primary, when it has only one thesis; it is extended, when it has more than one thesis. A bar is simple when it has only single notes in arsis and thesis; it is compound, when it has more than one note in arsis or thesis. Hence, the heading of the scheme (p. 95) should be "Primary Rhythm" instead of "Simple Rhythm." The heading of Chapter V should be "Extended Rhythm." The *definition* should read; "A bar is extended when it contains more than one thesis, i. e., when it includes more than one primary bar." The example *Magnificatus est*, page 97, should be described as "Simple Extended Bar;" the example *Agnus Dei* as "Compound Extended Bar."

Mr. Mitchell is slightly mistaken, when he thinks he is breaking loose from the traditions of modern music by using the word *Phrase* to represent the half-period. Prout and other English writers have used the term in the same sense. I should prefer, however, to reserve that term for another thing, namely, the smallest independent member of the concrete melody. In doing that we certainly preserve better the analogy to oratory. For there a "phrase" has no reference to a metrical scheme, but its limits are determined altogether by the sense. Taking the word in this meaning, then, a phrase is, as the *Grammar* rightly re-

marks (p. 100), a musical unit which may consist of one, two, four, or more bars. In the following example from Beethoven's Piano Sonata, Op. 111:



the phrases are evidently as indicated by the brackets, that is, we have first two phrases of one bar each, then a phrase of two bars, and finally one of four bars. Similarly in the Office Antiphons of the quasi-metrical type, like *Euge serve bone*, we have generally two two-bar phrases answered by one four-bar phrase.

If we reserve the word phrase, then, for this use and leave it out of consideration for the divisions of the period, we want two other terms, one for the half-period and another for the subdivision of the half-period. "Section" is one term at hand, and it would matter little whether we agreed to give it to the two-bar or to the four-bar unit, but for the difficulty of finding another convenient term for the four-bar unit, one that would lend itself conveniently for a distinction between the antecedent and the subsequent halves of the period, as is done in the *Grammar* by the terms "fore-section" and "after-section." As long as we do not find another such designation, I think it is best to leave "section" as term for the half-period, and call its subdivisions "two-bar groups," as Riemann does.

Mr. Mitchell refers to a "three-bar group." I think that must be considered as a modification of the two-bar group, just as a compound bar is merely a modification of a simple bar.

With this I conclude my observations for the present.

H. Bewerunge.

Maynooth College, Ireland.

Chronicle and Comment.

Editorial Comment.

THE Mass which we begin to publish as Musical Supplement to this issue was composed by Father Bonvin, S.J., at our suggestion, to meet the present demands of choirs in which boys take the higher parts. It is written for three voices, as it was thought easier to train a number of boys for one vocal part only than for both soprano and alto. Moreover, as boys with good alto voices are somewhat rare, the higher part has been written for mezzo-soprano. There is indeed a disadvantage connected with this arrangement, arising from the fact that the distance which it introduces between the higher voice and the remaining parts makes it difficult to obtain a compact harmony. The composer, however, neutralized this drawback by a melodious contrapuntal leading of the three vocal parts. The employment of mezzo-soprano has on its side the advantage of giving to the composition a quality of brightness and cheerfulness not so well or so easily attainable in the assignment of the highest part to an alto voice. The title and treatment of the composition are explained as follows by the author:

"The Mass bears the title *Te, Christe, supplices* because the Gregorian melody of the Kyrie of the same name, as it is found in the codex No. 484 of St. Gall, has been utilized almost entirely in the Kyrie and partly in the other movements. In the new periodical *Voix de St. Gall.* which by the way promises to be a very interesting publication, the Rev. Fr. Dechevrens, S. J., treats of the melody just mentioned. There we read that this Kyrie is found in a manuscript dating back before the tenth century. It was in high repute with our forefathers, having been reserved for the

greatest feasts of the year. It is probably of oriental origin. At least this seems to be indicated by the partially Greek tropus which, in this melody, was inserted between the proper liturgical text, and which was later on replaced by *Te, Christe, supplices*, etc. The Latin musicians of the Middle Ages would hardly have thought of writing a text in this foreign language.

"The original form of the beautiful melody disappears from the codices in the twelfth century. These retain only an abbreviation of it, which has been reproduced in the Vatican Kyriale as No. 1 (*Tempore Paschali*). The same official Kyriale, however, offers, as No. 6 of the *Cantus ad libitum*, another form, lengthier and more like the original melody. I have followed the version of St. Gall as the Rev. Fr. Dechevrens has deciphered it from the rhythmic signs of the manuscripts. The ancient melody is so well arranged rhythmically that—as a comparison with the notation in the *Voix de St. Gall* will show—it was generally sufficient simply to supply the bars. The rhythmic changes introduced are slight. Thus, for instance, the time value of the 3d, 4th, and 5th note of the first Kyrie theme has been shortened in order to gain greater rhythmic change and easier flow of melody. On the other hand, not all of the melody of the original Kyrie has been used, as therein the same turns recur rather too often for our modern taste. Moreover, the text-distribution has been arranged according to the usage of polyphonic music.

"A comparison of the Kyrie of the 'Music Supplement' with the original of the Middle Ages, will show that the succession of notes at the first occurrence of the words *Kyrie eleison* is the same in both. In the second and third repetitions, however, some changes in melody and rhythm have been introduced and the expression has been intensified by transposition.

"In the *Christe* a slight remodelling of the melody before the pause makes it possible to introduce a Phrygian cadence. Immediately after this pause there follows a peculiarly

familiar melody: omitting the unessential F we have in this Gregorian phrase the real "swan-motive" of Lohengrin. This Wagnerian motive, by the way, occurs also and still more clearly in other pieces of Gregorian music. See, for instance, the following passages in the hitherto official (Medicean) edition: in the Introit *Redemisti nos*, the music of *nos Deo;* in the Introit *Nunc scio vere*, that of the words *Omni expectatione;* in the Introit *Quasi modo geniti*, the first *Alleluia;* in the Introit *Gaudeamus omnes*, the word *Filium*.

"In the last Kyrie (*poco più mosso*) the original melody is worked out in imitative style. The animating triplet occurring in this part is not the invention of the modern composer. It may be mentioned here that the ancient liturgical music was by no means so averse to this rhythmical form as we are to-day. Thus it was possible for Fr. Dechevrens to give the version of the Kyrie *Te, Christe, supplices*, as contained in the old codices of Prüm, Nevers, and St. Evroult in ternary rhythm, which would best be rendered in our notation dipodically by $\frac{6}{8}$ time.

"In the Gloria of my Mass the melody of the Kyrie recurs clearly at the *Qui tollis*. For the rest, this number contents itself with slighter allusions to the same (for instance at *Gratias agimus, Domine Deus, Jesu Christe*) and with other turns which, as the melody of the Kyrie itself, are peculiar to the eighth ecclesiastical mode, and which together with the allusions mentioned above help to produce the homogeneousness of the two movements. In spite of of these mixolydian turns, however, this Mass does not pretend to be a composition in an ancient Church-mode. It presents itself on the contrary as composed in our modern musical system which is enabled by its flexibility and many-sidedness to assimilate any turn of ancient tonality."

Music in the Seminary.

THE subjoined letter from a layman presents sufficient matter for an argument that should cause some heart-searchings among those who are responsible for the musical training of clerical aspirants in our colleges and seminaries. Such an argument against the apparent feasibility of congregational (or even choir) performance of plainsong might be condensed into the proverb *Sicut rex ita grex.* If the clergy, who are in a very special sense the custodians and expositors of the liturgical proprieties and traditions; whose long, long years of preparation in colleges and seminaries must be assumed to have been directed towards fitting them for duties which their official position in after-life compels them to undertake—if these official guardians and exponents of the chant give public renditions of it which are notable for inexactness of melody, falseness or flatness of pitch, uncultivated voice-production, then assuredly may the congregation be excused if it display not only lack of enthusiasm but positive hostility to the propaganda now being made for plainsong.

Such an argument, however, would be based on a misconception of fact; it would assume what is not true, namely, that great attention is paid in colleges and seminaries to the training of voice and of ear and to formal instruction in modern or medieval music; and it would leave quite untouched the contention that plainsong is feasible for congregational singing.

On the other hand, the correspondent's letter is an arraignment of such colleges and seminaries as fail to provide sufficient instruction and training in a branch of ecclesiastical science which, notoriously, demands more time than it receives, and which the Pope in his *Motu proprio* declares must receive much more attention in our seminaries. Our correspondent argues, justly enough, that the laity must look to the clergy for example as well as for precept; and he desiderates such a training of the young cleric in music as will fit him to exemplify properly that

which the Pope, through the parochial authority of the priest, inculcates in respect of plainsong.

Rev'd Sir: Some time ago I picked up, in a Catholic bookstore, a copy of the *Manual of Church Music.* At the time I was very busy and put it in my valise, thinking to read it in a few days. However, it was not until to-day that it came to my view again.

I have read with interest the introduction by His Grace Mgr. Falconio and the preface by yourself. As one who, for twenty years, belonged to a large choir, as singer, instructor and director, the articles appeal with great force to me. Evidently the writers have had some experience. Their suggestions are invaluable.

I sincerely hope that the day will come when the music of our churches will be of a distinctively religious character. However, I fear that the writers in the volume at hand are almost too sanguine. This generation will have passed away long before we shall have the "Plain Chant" properly sung, even in our larger cities.

In my time I have taught the Masses of Mozart, Beethoven, Haydn, as well as the Gregorian and Cecilian. To-day, I would sooner "tackle" the compositions of the above-named, with the ordinary material we have in Catholic choirs, than the simple "Missa de Angelis" or "Missa Regia." I believe that I should secure a better rendition of the former.

Great stress is laid upon beginning with our boys. My humble opinion is, that the place to begin the real study of Church Music is in your colleges and seminaries.

For the past twelve years my work has taken me over the whole Dominion of Canada, including the Province of Quebec, and a large portion of the United States. I attend High Mass every Sunday in the year, and during the week had many opportunities of assisting at High Requiem Masses.

Without fear of contradiction, I assert that not one priest out of every ten I listen to renders the "Preface" of the Mass and the "Pater Noster" in the manner in which they should be sung. To compel a priest who has no voice and who is entirely devoid of the sense of music to sing (?) High Mass is not only cruel to him but distracting to the congregation. But there are

hundreds of priests fairly gifted in voice and in appreciation of musical sounds, whom a little training and study would benefit greatly. I often listen to a young priest, having a fine resonant voice, and who sings well in tune, yet intoning intervals that I know are not before him. This shows a lamentable want of instruction in our colleges.

Now, the Gregorian Chant has been the music of the Missal for centuries; our priests are supposed to be well above the average of our people in talents and intelligence; they understand the language of the Church; their connection with the Altar ought to impel them to make an effort to add to the dignity of our services; and, after all, how few of them seem to think it of sufficient importance to devote a little of their spare time to the cultivation of a correct method of singing the Divine Office.

If the clergy do not take the interest, how can we expect laymen, engrossed as they are in the strife of every-day business life, to do so? Sometimes I hear a priest chanting with an expression most sublimely elevating, and then I can hardly restrain myself from going after Mass to compliment him.

In religion, like everything else, example is better than precept. Let our priests cultivate a proper style of singing the Gregorian and the laity will follow.

For twenty years, as I said before, I was in a choir. Never once do I remember that the parish priests ever attended a practice or rehearsal. We gave our services and our talents without cost, and even then had often to pay for our own music. The only member of our choir paid was the organist.

I trust you will accept these hurried lines in the spirit in which they are written. They are inspired by the fact that you are the editor of a Quarterly devoted to Church Music. Perhaps you may be able to drive this thought home to some of our young priests.

Asking your indulgence for trespassing on your time,

I am respectfully,

JACQUES BRUNANTE.

Boston, Mass.

Turning from the unpleasant picture drawn by our correspondent, we confront with a pleasant shock of surprise the picture drawn some time ago by an ardent student

and expositor of plainsong, who playfully—but very justly—describes himself as a "Gregorian Missionary." His field of missionary labors comprises a number of seminaries, colleges, and convents in England.

A "Gregorian Missionary in England."

A different picture!—The *Rassegna Gregoriana* for July-August, 1905, published extracts from a letter written in French to a friend by Dom Augustin Gatard, O. S. B., narrating some of the interesting experiences of that "Gregorian missionary." He evidently carries on an admirable apostolate that can rejoice in the present fruits of his zeal:—

I continue without ceasing my career as a Gregorian missionary in so far as my other occupations permit. My most fruitful and most enduring ministry is found in colleges and seminaries. You will recognize the great importance of such a propaganda; for if the seminarians, during their preparatory training for the priesthood, shall be enabled to acquire a taste and love for the genuine music of the Church, they will carry that good learning with them into the parishes whither their bishops shall send them. The seminary of Wonersh, in the diocese of Southwark, has already produced good workers, but I have hopes for a still larger number. The young priests who have left there down to the present time, have been trained in the Medicaean chant, which I have tried to teach, well or ill, for seven years; you understand that this does not suffice for forming thorough plain-chantists. The simple wish of the Holy Father, communicated to the rector by the Archbishop of Westminster, that the *Liber Usualis* be introduced, was enough for its immediate adoption. That was the turning-point; for, whereas previously the students had submitted to instruction in the Chant without deriving any pleasure from it, now the old indifference has given place to enthusiasm, and there is the most perfect sympathy between the instructor and his pupils. I can truly apply to them the words of St. Paul: *Vos estis gloria nostra et gaudium* (I Thess. 2, 20).

I hope soon to be able to say the same thing for the students

of St. Edmund's College, where Archbishop Bourne has just re-established the seminary of the diocese of Westminster. I cannot give them quite as much time as I do at Wonersh, as the distance I must go is greater; but there also one may begin to perceive that there is truly something in the traditional chant of the Church; and the various rehearsals at which I have presided have been very satisfactory. I may mention particularly the Mass which was sung on the 24th of last May, on the occasion of the beginning of the work on new buildings of the seminary and of the translation of the relic of St. Edmund to the new chapel built for its reception. Besides the Archbishop, there were present six Bishops and a hundred priests, old students of the College, and all were impressed by the way in which the Mass was sung, wholly in Plain Chant; many had never heard anything like it, and did not imagine that Gregorian Chant could produce such an effect. I can say that the day was marked by some conversions; and I do not wonder at this, for it was truly a pleasure for me both to lead the choristers and to listen to their singing.

Last January I was invited to give some lessons at Ushaw College, near Durham. I found there elements one can not find elsewhere in England. Figure to yourself three hundred pupils, ranging in age from eight or nine to twenty-four years, and you will understand that there is material there for a magnificent choir. The first lessons made me very hopeful; the voices had received intelligent cultivation, and I had no difficulty in establishing an understanding with my auditory. Unfortunately, after three days, I had an attack of influenza, which kept me in bed and obliged me to leave my work incomplete; this was a pity, as the work was progressing fairly, and the initial success led me to hope that a certain kind of opposition, arising from too conservative a spirit, might be surmounted. Meanwhile, I trust that the seed sown in this virgin soil will spring up and produce an abundant harvest, *tempore opportuno.*

I also attend a number of convents where the Chant is cultivated '*con amore*,' and where this fact results in influencing favorably the visitors present at the celebration of the Divine Office. A pupil of one of these convents has started a movement in favor of Gregorian Chant even so far away as Edinburgh. . . .

"ABBREVIATED PLAINSONG."

THE new Kyriale is in every one's hands, and we are patiently awaiting the next installment of the Vatican Edition. In this breathing-space we have leisure to review with some fulness the many-sided discussion which has been indulged in with respect to the asserted difficulty of Plainsong. The origin of this discussion dates back to the Strasburg Congress.

A remark made by Dr. Peter Wagner at that famous Congress to the effect that in any village of the world Plainsong might be acceptably performed after two months' instruction, led a correspondent of the *Civiltà Cattolica* to comment as follows:—

> As to the practical easiness of the traditional Chant, one must think quite differently. However æsthetically valuable this chant is, it is no less difficult as to execution, especially in the parts richer in melody. For their perfect artistic execution really well trained singers are required. No competent musician will take seriously the saying (of Dr. Peter Wagner) that 'in two months, in any village of the world,' one can attain to a dignified rendering of the traditional Gregorian Chant. I should be satisfied if a church choir, after one year of laborious work, succeeded in singing well the easier pieces. But it is not to be supposed that also the parts rich in neums can everywhere be well performed. Therefore, as to these more difficult parts, nothing else remains than to arrange, on traditional basis, settings (*typi*) which can be performed without grave difficulty. Practically speaking, things will come to this, that the *Ordinarium Missae* will be sung everywhere, whilst as to the rest of the liturgical chant, like the *Graduale*, etc., well-trained choirs will use the traditional chant—and precisely after its genuine and original reading—in a simplified form.

Father Bonvin thought that herein agreement was found substantially with the basis of the contention of Dr. Haberl, director-general of the German Cæcilian Association, who "probably voiced the sentiments of a considerable number

of participants of the Congress" when he wrote in *Musica Sacra*, No. 9:—

The Vatican Edition, coming as it does from the highest authority, will certainly meet with no opposition from us; if, however, difficulties should arise, they must be ascribed not to us, but to circumstances and to the difficulty experienced in executing the lengthy chants between the Epistle and Gospel, the Offertory and the great Responses. If without our appearing too bold we might be allowed to express a wish, might not the Holy See—if unity in liturgical singing is to be insisted upon—either expressly continue to allow the Gregorian melodies which have been in use for 35 years and to which our lay-choirs are accustomed, or else procure an edition which musically would be even shorter than the Medicæa? If the introduction of the *Liber Gradualis* of Dom Pothier should be made obligatory, there would be danger that either no Plainsong at all would be sung in future, or, that the execution of the Gregorian Chant would be even more discredited than hitherto, or, finally, that every choir-director would, according to his own whims, mutilate and shorten those parts of the melody which appear to him too long and too difficult. The writer (Dr. Haberl) in his intercourse with hundreds of members of the *Cæcilienverein* present at Strasburg, has found that these thoughts have taken hold of the minds of very many.

IT is somewhat curious that Dr. Haberl's comment should receive an answer (doubtless unintentionally) in the November, 1905, number of the *Catholic World* magazine (p. 206). The writer, Mr. Edmund G. Hurley, speaking of "The Restoration of Plain Chant," remarked:—

In furtherance of this much-to-be-desired restoration, a new edition of the liturgical chant books is in course of preparation. This means that the Ratisbon edition, in spite of its prestige as the 'Official Edition,' and exclusive copyright, has not been a success. What is the cause of its failure?

The answer may be found in the books themselves and in the well-meaning, but mistaken, efforts that have been made to provide accompaniments to the chant contained therein. . .

We merely quote these various expressions of opinion as illustrating an interesting phase of the movement for a restoration of Plainsong. It is important to notice in this connection, however, that the authorship of the article in the *Civiltà Cattolica* was wrongly ascribed to Father De Santi, S. J., member of the Papal Commission and also member of the Congress. This ascription was conjectured by the *Santa Cecilia* of Turin, in its October number (p. 54), when in a footnote it extracted some pertinent sentences from the *Civiltà* and commented upon them.

The *Santa Cecelia* might well rejoice were its surmise as to authorship—"sia il P. De Santi?"—correct. But we have elsewhere seen that ascription made without even the qualification of a surmise. The *Rassegna Gregoriana*, nevertheless, mentioned a request of Father De Santi that it should give space to his declaration: 1. That he is not at all the author of that account of the Strasburg Congress, which was written by a special correspondent in Germany, as the *Civiltà* itself expressly noted at the foot of the page, and as could have been easily inferred from the references made there and from the style, which obviously showed it to be a translation from a German original; 2. That he by no means shares the opinions of that correspondent, while he is convinced of the great relative ease of execution which the traditional chants offer. Moreover, Fr. De Santi has never made any mystery of this opinion; he has expressed it in his writings and has declared it openly, particularly in the Gregorian Congress at Rome, and despite the views to the contrary asserted by Dr. Widmann, of Eichstaett.—

The "Proper" Singing of Plainsong.

COMMENTING editorially on the recently-established Diocesan Musical Commission, whose personnel it gives in another column, the Baltimore *Catholic Mirror* in its issue of November 4th, conjectured great difficulty in the teaching of Gregorian Chant:—

The Commission's first meeting will not be held until the sixth of November, when the reforms to be put into effect will be advanced and discussed. What action will be taken is the absorbing question which is now puzzling the leaders of our city choirs. None of the individuals of the Commission seem inclined to forecast the result.

Those in touch with the musical situation do not think that any radical action is contemplated. In some dioceses in the country the Bishops have gone so far as to abolish all but Gregorian Chant and, where that was impracticable, have done away entirely with High Mass. It is thought that two things will be recommended by the new Commission: the restoration of Plain Chant, wherever possible, in strict conformity with Pius X.'s *Motu proprio;* and the establishment of a censorship on all music to be sung by choirs in which Plain Chant is not introduced.

The difficulties which confront the average choir-director in conforming to the letter of the *Motu proprio* seem almost insurmountable. An eminent German musician, recognized everywhere as an authority on Church music, names three requisites for the proper rendition of Gregorian chant. After a visit to a Benedictine Abbey, he said: "I have reached the conclusion that three things are absolutely necessary for the proper singing of Plain Chant; first, a thorough knowledge of Latin; second, community of life, and third, daily practice."

Outside of an ability to read and pronounce the Latin of the Mass, the choirmaster can look for little more; he certainly cannot expect Latin scholars. The second requisite named, that of community of life, must of course be omitted altogether; and at mention of the third, daily practice, we fancy we see a smile spreading over the features of our choir-leaders. Under the present régime a well attended weekly rehearsal is a thing to be prized, and what is to be the inducement for daily or even biweekly rehearsals?

It is a well-known fact that in this diocese the majority of our choirs are volunteer—in other words there are few paid singers; and the young men and women who in many cases attend so faithfully and so devotedly and who are so little appreciated by their own congregations, do so simply for the "greater honor and glory of God."

The material which is to supply their place and compose the

Plain Chant choir is to be sought in the boys, the young men, and the grown men of the parish. What motives are to impel them to this labor of love, for such it truly is, outside a love of God, we have not heard. In six cases out of ten there are no funds available for this purpose; and granting that regular and sufficient attendance was assured, there still remains a colossal task before the choir-leader.

It will be seen that the new Musical Commission has no mean problem before it, and its solution will be awaited with considerable interest.

WITH respect to the above contentions, it may readily be admitted that many difficulties confront the choirmaster in his attempt to popularize Plainchant; but that these are "almost insurmountable," is a conjecture belied by the simple fact that in very many places Plainchant is sung acceptably, not merely by selected and paid choirs, but as well by the heterogeneous assemblage known as the "congregation." However large may loom the difficulty—*solvitur ambulando;* for the difficulty has indeed been adequately solved by patient progress in training and instruction. Patience, zeal, knowledge, are of course required; but what law, whether civil or ecclesiastical, does not suppose that these requisites for its fulfilment shall be exercised? If the question be of the "proper" execution of the chants, what may not be said of the modern styles of church music? In what rarely-favored churches, even with highly paid choirs, does one ever hear a "grand" Mass rendered with truly "proper" interpretation? And what continued and elaborate rehearsals must necessarily precede the rendition—nearly always poor from an artistic standpoint — of any Mass of Haydn's, Beethoven's, Gounod's! We have heard—many, many times—these Masses sung, and by well-salaried choirs, and can recall but few occasions when a fair-minded verdict could be given in favor of their style of execution. What then, when the poorly-paid, or the "volunteer," choir attempts the task of interpretation? To any person of taste, even a

poorly sung Plainchant Mass will be very much more acceptable than a more ambitious composition that is too evidently beyond the musical powers of the choir.

WANTED: A "THOROUGH" KNOWLEDGE OF LATIN?

THE eminent musician quoted by the *Mirror* requires for a "proper" rendition of Plainchant, "first, a thorough knowledge of Latin." If by "proper" is meant "perfect," and by Plain Chant are meant the more difficult melismatic chants, the requisite is easily affirmed and conceded. But for a "perfect" (or "proper") rendition of any piece of music whose text is in some other language than the singer's vernacular, is not a similar "thorough knowledge" of that language on the part of the singer quite as necessary?

In reality, the implication of this requirement is a harsh criticism of the prevailing styles and singers of Church music. The noble texts of the *Gloria*, *Credo*, *Agnus Dei*, are as a matter of fact sung by choirs that know not what they sing; and however highly trained or highly paid the singers may be, is it possible for them to render "properly" a text whose meaning and emotional or dramatic content they are thoroughly ignorant of? Is not the very first element of a proper interpretation a knowledge of the meaning of what is to be sung? If, then, Plain Chant, to be properly sung, presupposes some knowledge of the content of the text, does not—or, rather, *should* not—sacred music sung in any one of the modern styles demand or presuppose a similar desirable knowledge?

WANTED: "COMMUNITY OF LIFE"?

THE second prerequisite demanded by the eminent musician quoted, is "community of life." He again identifies "proper" with "perfect." If one wishes to have a perfect interpretation and rendition of Beethoven's *Fifth Symphony*, he will expect it only from a corporation of musicians, an orchestra such as the Boston Symphony,

Theodore Thomas', or some such body of musicians, each member of which is a master of his instrument, while all are capably directed by a master of interpretation and bound together into unity of purpose by long training and a common ideal. This would, in instrumental music, be a counterpart to that "community of life" desiderated by the eminent musician for a "proper" rendition of the Chant. But may not the *Fifth Symphony* be acceptably rendered under other auspices than those of a corporation of musicians? And may not the Chant, similarly, be acceptably rendered outside of "community life?"

Here, again, the difficulty surmised is solved by simply "going ahead"—*solvitur ambulando:*—

Let us take, as an instance, some western parts of France, and among others, the diocese once made illustrious by the glorious St. Hilary. It is refreshing to find the memory of that great Saint still alive in the minds of the people, and very often one cannot listen but with delight to the voices of the poor peasants, singing while at work in their vineyards, the ancient melody of what they call the *Prose* or Sequence of their favorite saint. Nor is this the only portion of France where the laboring men endeavor to lighten the burden of the day by singing parts of the Church Office. In Picardy, where faith is less lively, but where every man is a born chanter, the people seem to know by heart every note of the Antiphonary. There you may hear them rehearsing not only the lively and popular airs of the ancient Gallican *Proses* or Sequences, but all kinds of hymns and Responsories. The writer remembers once being awakened from sleep, while sojourning in a remote part of that province, by a man who was traveling over the highway hard by, and who was beguiling the dark hours of the night and the loneliness of the road by mingling, with a stentorian voice, the canticle *Magnificat* with the jingling of his horses' bells.

It is unnecessary to say that in many churches of those countries, and especially on some favorite feast day, there is hardly a silent voice in the congregation.

Thus wrote Bishop Lootens in the *Introduction* to his proposed volume of "Extracts from the Roman Gradual"

(1869). He was Vicar-Apostolic of Idaho, and was addressing an American public; and while he therefore knew the difficulties he must encounter in his attempt to restore the Chant to this far-off region—not of the world, only, but of America itself—and the lack of money and of trained singers (a lack greatly to be emphasized in comparison with what he would have perceived at this day, thirty-six years later than when he wrote), he could still remember the experiences of his European life and the ease with which the chants can in reality be learned and rendered, and could be urged thereby to an enthusiastic endeavor to make America share that portion of the Church's ancient traditions in music.

WANTED: "DAILY PRACTICE"?

THE third requisite announced is "daily practice." This would, indeed, be very desirable, whether for the rendition of Chant or of any one of the "grand" Masses attempted, alas, too often by our choirs. However, it is by no means necessary in order to provide for an *acceptable* rendition of the Chant. We recall having given only weekly lessons—and but few of them—to some of the pupils of a parish school, in the preparation of a Plain Chant Mass. At some subsequent Masses in that parish, the school-choir took the place of the "regular" choir of the church. They sang "acceptably," not "perfectly" (or what the musician quoted above would call "properly"). At all events, they sang quite as satisfactorily as the "regular choir," although in a far different order of music. Ultimately they sang very badly; but the reason was easily traceable to the very inefficient organist, who, although a competent pianist, knew nothing whatever about the Chant, and tried to accompany "by ear."

WE may conclude with some observations made fifty years ago by Pugin, the eminent English architect. His article has been republished recently, and was reviewed in a previous issue.

Formerly, such persons as now constitute the choir were unknown. The service was sung in parochial churches between the clerks and the devout laymen (*ministri*), who assisted them in the chancel, and the people in the body of the church, who responded in unison. This grand and overpowering effect of the people answering the priest is yet to be heard in parts of Germany. . . .

Now it cannot be too earnestly impressed on the minds of all, that these arrangements for the Church service were universal throughout Christendom. It is no new scheme or system, proposed for trial; it is simply carrying out the practices of the Church for certainly more than fourteen centuries. Not only were the cathedral and collegiate churches provided with stalls and seats, and the ample space for the ceremonies of the choir, but every parish church, and even chapel, had its due proportion of chancel, where the divine praises were always sung; and from the Basilica of St. Clement's, down to the humblest church of the seventeenth century, we shall find the same traditional arrangement.

The conclusion *ab esse ad posse* applies here. If all Christendom, for so many centuries, cultivated the Chant acceptably, why may not we emulate and imitate the example thus given and enforced?

THE discussion concerning the feasibility of teaching Plainsong so as to popularize it, received much attention at the Congress. A correspondent of the Liverpool *Catholic Times* summarized the discussion:—

During the proceedings of the Congress some difference of opinion was expressed as to the practical results derived from teaching the Plainchant. Father Horn, O. S. B., urged that if Plainchant was to be learnt and popularized it must be taught in the seminaries and schools; the people would learn it from the children. He gave examples of what could be accomplished if children were systematically trained in the Chant. His tone was very optimistic. He contended that the Chant, if earnestly taken up, could be popularized in a year or so. In advocating the efficient teaching of the Chant in clerical seminaries he

quoted the old principle, "Presbyter qui non est musicus non est presbyter completus." The Chant in connection with the liturgy was the particular province of the priest, and therefore the clergy should, above all, be well grounded in the music. The restoration of the Gregorian Chant depended on teachers and priests.

Dr. Widmann, of Eichstätt, dwelt on the difficulties of the traditional Chant and declared, amidst applause, that only by hard work could success be achieved. They must proceed slowly. That his lengthly experience taught him. Choir-director Victori thought the training of boys was not so difficult as Dr. Widmann represented. He had obtained good results with his boys in a short time. Professor Wagner held it was possible to have the Chant well sung 'in every village throughout the world' within two months. Let them not entertain any scepticism on the point. Mgr. Cohen, Choir-director at Cologne Cathedral, who was present as the representative of Cardinal Fischer, took up a more moderate position. He stated that the Chant was used in practically all the parishes of the Archdiocese of Cologne; perhaps not in a perfect manner everywhere, but still with dignity and devotionally. This was to be attributed to the fact that for ten years past the Archbishop and the Assistant Bishop had been recommending the members of the Society of St. Cecilia and the clergy to cultivate it with all their skill. The indefatigable labors of the Cecilian Society had proved most useful.

Commenting upon all this, the same journal remarks editorially:—

When specialists are so much at variance the amateur is likely to be somewhat puzzled. The truth probably is that a thorough training is necessary for the Gregorian, as for other styles of music; that if it is imperfectly acquired it is by no means pleasant to hear, but that no music can approach it for ecclesiastical functions when it is skillfully rendered. In the Archdiocese of Cologne it has been adopted throughout most of the missions for years, and the opinion of those who have heard it in the grand cathedral and other churches of the Rhineland, is that no music could be more beautiful. It is manifest from the proceedings of the International Congress that the movement is advancing and destined to make headway more and more.

In connection with all this discussion, it may be appropriate to quote the opinion of a convert—now a layman in the Catholic Church—in his Introduction to *Plainchant and Solesmes.* He thinks that "with a little good-will, application and patience, the average choir could achieve better and more attractive results in unisonous music than in the more intricate and showy part-singing," and quotes from *L'Art Gregorien* the remark of Dom Mocquereau that "there is in our Gregorian melodies an air and a rhythm that children and the humblest performers catch up and learn by heart with extraordinary facility" (p. 7).

ONE OUTCOME OF THE DISCUSSION.

As noted above (p. 401), the *Rassegna Gregoriana* was chosen by Father De Santi, S. J., as a medium for publishing to the world a formal denial of the ascription of authorship of the article in the *Civiltà Cattolica* containing an account of the Strasburg Congress.

Not content with this disclaimer of authorship, Father De Santi also wrote to *Santa Cêcilia* (November, p. 81) calling attention to his letter to the *Rassegna* and adding the further declaration that had he been in Rome in September, he would not have allowed the publication of so exaggerated an opinion of the difficulty in executing the chant (*un giudizio tanto esagerato sulla difficoltà dell' esecuzione gregoriana*), and the more so, as the author of the correspondence was not at all a musician and still less a student of the science of plainsong, but simply gave expression to the ideas of certain of his compatriots. He concludes with the request that, as he had always and openly taught the very opposite and therefore did not wish to appear as championing a view in the *Civiltà* which he did not share, a word of correction should appear in the following issue of the *Santa Cecilia.* This, of course, the editor does by simply printing the letter of the eminent Jesuit; but he notes the refusal of his own correspondent (who signed himself *Il viaggiatore*) to yield the main point of

the contention as to the difficulty encountered by many humble choirs in respect of plainsong.

An interesting piece of intelligence is then added, namely, that the publishers (the firm of Marcello Capra, Turin) had been asked by choirmasters, both in towns and country places, to publish a volume containing musical settings of the variable parts of the masses of the principal feasts, composed for choirs of one or two voices and with easy accompaniments for organ; that this request was based on the alleged reason that while the traditional chants are easy for religious communities, for seminaries, etc., and in short for choirs made up of people who are well trained in Latin, in voice-culture, and in singing, they present a grave difficulty to the modest choirs of artisans in towns and of rustics in small country places; that the publishers hesitated to accede to the requests, fearing the charge that they would thus interfere with the propaganda for the study of the chants; that the Strasburg Congress and the views of eminent musicians—not only Germans—had at length determined them to publish such a volume, and that it will appear in a short time.

And so it happens that the discussion is to have a practical conclusion in the publication, by Capra, of a volume giving the Proper of the Mass for the principal feasts in modern music, for one or two voices with easy organ accompaniment. Meanwhile, the problem has recommended itself to other minds for an adequate and easy solution. Father Bonvin solves it both adequately and easily in his paper "On Recitation" in the March issue of CHURCH MUSIC. Mr. A. Edmonds Tozer has also prepared a volume entitled *The Proper of the Mass for Sundays and Holidays*, in which he gives the Proper in a musical arrangement which is a felicitous elaboration of the idea of Recitation. By the courtesy of the publishers (New York: J. Fischer & Bro.) we are enabled to illustrate his method of treating the Proper of the Mass. We select the Feast of the Most Precious Blood (which falls this year on July 1st), and give the treatment in full.

FESTA JULII.

Dominica I.

Festum Pretiosissimi Sanguinis, D. N. J. C.

Most Precious Blood of Jesus.

INTROITUS.

A. EDMONDS TOZER, Mus. D., Oxon.

Redemísti nos Dómine in sánguine tuo, { ex omni tribu et língua, et pópulo et natíone: }

FINE.

et fecísti nos Déo nostro..... re - gnum.

CANTORS.

Ps. 88. Mi - se - ricórdias Dómini in aetérnum can - tá - bo:

Cantors: Gló - ri - a Patri..... et Fí - li - o:
Choir in unis: Sic - ut erat in princípio, et nunc et sem- - per:

Copyright, 1906, by J. FISCHER & BRO.
British copyright secured.

CHOIR IN UNISON.

{ in generatiónem et generatiónem } o - re me - o.
{ annuntiábo veritátem tuam | in }

et Spirí - - - - - - - - - - tu - i san-cto.
et in sáecula saecu - - - - - - - ló-rum. A-men.

Repeat to Fine.

GRADUALE.

mf *p*

Hic est qui venit per aquam et sánguinem, Je - sus Chri - stus:

mf *p*

non in aqua solum,.. .....sed in a - qua et sán - gui - ne.

rit.

{ Tres sunt qui testimó- } Pa - ter, Ver-bum, et Spí - ri - tus san -
{ nium dant in cœlo. }

p slower. *tempo. mf*

ctus: et hi tres u - num sunt. { Et tres sunt qui testi- mónium dant in terra: }

rit. *p slower.*

Spí - ri-tus, A - qua, et San - guis: et hi tres u - num sunt.

tempo. *f* *rit.*

Al - le - lú - ia, al - le - lú - ia. { Si testimónium hó- minum accípimus }

f

testimónium Dei ma - jus est. Al - le - lú - ia.

OFFERTORIUM.

Calix benedictiónis cui benedícimus, { nonne communi- / cátio sánguinis } Chri - sti est?

rit. e p.

et panis quem frángimus, nonne participátio córporis Dó - mi- ni est?

COMMUNIO.

Christus semel oblátus est | ad multórum exhauri- én - da pec- cá - ta:

secúndo sine peccáto apparébit exspectántibus se, in sa - lú - tem.

Mr. Tozer believes that it is better "to do well such simple settings as these, than to labor indifferently through plainchant which is often very difficult"—the thought which, as we have seen, has been argued *pro* and *con* ever since the Strasburg Congress. With respect to the musical illustrations just given above, Mr. Tozer explains:

All punctuation marks are intended to be observed by a slight pause, during which breath may be taken if necessary. Redundant commas, from a singer's point of view, have been eliminated. Unless otherwise directed, the music is to be sung briskly throughout in four-part harmony, but without undue haste.

The various crochets and quavers given at various points have relative but not actual time values; e. g., crochets will receive greater stress and will be dwelt upon longer than quavers. These unbarred passages should be sung smoothly and without detaching them by any kind of break from the preceding reciting notes. The Alleluias, and any other words set to metrical music, should be sung quickly, except when suggestions negativing this are given.

It is of course true—and needed no long discussion to prove—that *nemo tenetur ad impossibile.* It may happen, however, that a choirmaster will too readily discern an impossibility where a little patience would merely demonstrate a difficulty.

DECREE S. R. C. (14 FEBRUARY, 1906).

A nonnullis Editoribus proponitur subinde quaestio de modo interpretandi Dispositiones Art. II et IV Decreti seu Instructionum Sacrae Rituum Congregationis, die XI Augusti MCMV, circa editionem et approbationem librorum cantum liturgicum Gregorianum continentium. Ad hanc autem quaestionem solvendam eadem Sacra Congregatio, de mandato Sanctissimi Domini Nostri Pii Papae X, quae sequuntur declarat:

Some publishers have submitted a question as to the interpretation of the rulings found in Art. II and IV of the Decree or Instruction of the Sacred Congregation of Rites, 11 August, 1905, concerning the publication and approbation of books containing the liturgical Gregorian chant. In answer to their question, the Sacred Congregation, by order of Our Most Holy Lord, Pius X, Pope, declares as follows:—

1. Forma notularum cantus sic debet integra servari, ut omnes ex eis quae eandem habent rationem vel significationem, ac proinde in editione typica Vaticana unam eandemque figuram referunt, pariter in alia editione, quae ab Ordinario possit approbari, necessario quoad formam omnino inter se similes exstent et coaequales. Ideoque signa quae forte fuerint, permittente Ordinario, superinducta, nullatenus notularum formam, vel modum quo ipsae coniunguntur, afficere debent.

1. The form of the notes of the chant should be integrally maintained in such fashion that all of them which have the same purpose and meaning, and which therefore in the typical Vatican edition always exhibit one and the same shape, should also, in any other edition—which may be approved by the Ordinary — maintain also amongst themselves an exact similarity of shape. And therefore any signs which may be introduced by permission of the Ordinary should in no wise affect the shape of the notes or the way in which they are connected.

2. Quamvis editio aliqua fuerit recognita, ab Ordinario vel ab ipsa Sacra Rituum Congregatione, tanquam de cetero, videlicet exceptis signis, cum typica conformis, oportet tamen ut deinceps normas supra statutas exacte servet; quatenus, inter notulas typicas et signa quae superveniunt, iam amplius confusio oriri nequeat. Contrariis non obstantibus quibuscumque. Die 14 Februarii 1906.

2. Any edition which has been accepted by the Ordinary or by the Sacred Congregation of Rites itself as otherwise (that is, with the exception of the signs) conformed to the typical edition, must nevertheless henceforth follow with exactness the above ruling, so that no confusion can arise in respect of the typical notes and the signs which are introduced. All things to the contrary notwithstanding.

A. *Card.* Tripepi, *S.R.C., Pro-Praef.*

L † S

† D. Panici, *Archiep. Laodicen., Secret.*

Reform Activities.

I. *Summer School at Appuldurcombe Abbey* (Isle of Wight, England). There will be two sessions, July 12–27, and August 17–31, in which the instruction will be given by the monks of Solesmes, and it is hoped that Signor Giulio Bas may be able to attend to lecture on Gregorian Accompaniment. It is the custom also to have other gentlemen lecture on appropriate topics, some of the lecturers being chosen from among those who attend the Summer School for the purpose of a clearer understanding of the Solesmes theory of rhythm. The *atelier* (described by the Rev. Professor R. Baralli in this issue of Church Music) is always a subject of special interest to the visitors. Particulars may be had from Mr. W. H. Mitchell, Appuldurcombe, Wroxall, I. W., England.

II. *Summer School at Conception, Mo.* (U. S. America). The Benedictine Fathers have arranged for a Course at their abbey, for priests and laymen (organists, teachers, singers, etc.), July 9–15. Another Course, for Sisters exclusively, will be given at the Convent of the Benedictine Nuns, near Clyde, Mo. (two miles east of Abbey), July 1–8. Negotiations are still pending for a public Course in a neighboring city, July 16–30. During August, private Courses will take place in novitiates, at Cincinnati, Oldenburg and Boston. Address, for particulars, the Rev. P. Gregory Huegle, O.S.B., Conception Abbey, Conception, Mo.

Interesting details of the Courses given last summer in the Isle of Wight and at Conception, Mo., will be found in the *Chronicle and Comment* of Church Music for November, 1905.

III. *St. Paul's Choir School* (15th and V Sts., N. W., Washington, D. C.), has been established by Ernest T. Winchester, the Rev. William J. Finn, C.S.P., and the Rev. Theodore Metcalf, for the training of men and boys for the duties of a Sanctuary Choir. The School is open to Catholic boys of at least seven years of age, residing in the District of Columbia; is entirely free of expense; and the men and boys are at liberty to sing in their own parish choirs if they so desire. Applicants may interview the instructors on Monday and Thursday evenings at eight o'clock, and Tuesday and Saturday afternoons at 3.30 o'clock. Some of the branches covered in this Choir

School are as follows: 1. Voice Culture—according to English Chancel methods; 2. Musical Theory; 3. Sight Reading; 4. Gregorian Chant; 5. Polyphony, medieval and modern; 6. Musical History; 7. Liturgy.

Marked Notes by "Episema."

In the last number of CHURCH MUSIC I was glad to read the eminently sensible and practical remarks quoted by the editor from THE ECCLESIASTICAL REVIEW as to the *Vatican Kyriale.* I venture to repeat them as the text of the few "Marked Notes" I am able to send for the June issue:—

"That it" (i. e. the Vatican Kyriale) "may be improved and that future authentic editions of it will steadily tend to improvement is most probable, if our bishops set to work, as directed, to introduce it. . . . Whatever, therefore, our scientific knowledge or our zeal for correctness may suggest, our duty is plainly to accept and make ready for the use of this Kyriale as the first and most apt instrument of reform in church music." Again, as Father Bewerunge, also quoted in the editorial article on the Official Kyriale, says: "of all existing editions the Vatican edition is decidedly the best."

This is a view which I have repeatedly heard expressed by the Solesmes Fathers at Appuldurcombe. It has been recently suggested by writers, who have hitherto done little or nothing for Plainchant, that the monks are opposed to the success of the Vatican Kyriale. The Benedictines, however, are so far from approving the attempts of any one to place obstacles in the way of its popularity that, as soon as the first instalment of the official edition appeared, they put all other work on one side in order to help their publishers to be among the first in the field with a faithful and correct reproduction of the Vatican text; and then, on finding that a large number of choirmasters declared that they could not make practical use of the Typical text, as it stood, without further assistance, the Solesmes Fathers did their best to induce such lovers of the Gregorian to employ the new chants by issuing them with rhythmical signs to show how they should be sung. This effort met with immediate success, and

led to the practical adoption of the Vatican Kyriale in many churches where its introduction would otherwise have been postponed *sine die.*

It is, indeed, passing strange to note how the success of the rhythmical editions seems to have got on the nerves of the critics of Solesmes. A pamphlet, which has previously been referred to in the pages of CHURCH MUSIC, penned by Dom T. A. Burge, O. S. B., entitled "An Examination of the Rhythmical Theories of Dom Mocquereau," was the first symptom of unusual agitation. In withdrawing one of the accusations made in his pamphlet against Dom Mocquereau, Father Burge expressed the opinion that a second edition of his "Examination" was not likely to be called for. It has, however, been done into French and reviewed in many Gregorian magazines throughout Europe.

The pamphlet has been subjected to a searching examination at the hands of Signor Giulio Bas in a brochure entitled "Les théories de Solesmes et Dom T. A. Burge." Signor Bas's pamphlet is a review of the French translation of the two criticisms made by Father Burge, the English Benedictine.

As Signor Bas's pamphlet is being given a circulation as extensive as that of Father Burge, probably the duel or discussion between them is likely to occupy the attention of the Gregorian magazines as fully in the immediate future as it has done in the recent past, and I therefore venture to give a brief *résumé* of it. One is glad to see in Father Burge's "Defence" that he wishes certain of his observations not to be treated too seriously, as they were merely humorously intended.

Leaving the amenities of the debate on one side, as I am glad to see that Signor Bas has done in his first fifty pages, which are the backbone of his contention, he confines himself in the main to showing that the very points which Dom Burge, posing as the defender of Dom Pothier's opinions about rhythmical signs, objects against Dom Mocquereau are those which have always been an integral part of the teaching of Dom Pothier. In fact, by quoting Dom Pothier at great length and by giving chapter and verse for each quotation, Signor Bas proves to demonstration that, as to tonic accent, as to the use of the words arsis and

thesis, ictus, etc.; and as to the respective positions and functions of length and intensity, both Dom Pothier and Dom Mocquereau are in exact accord, and that if there is anything to choose between them, it is the latter who leaves most freedom of interpretation to the singer. Next, Signor Bas takes the specimen pieces, *Ave maris stella*, *Tantum ergo*, and *Dies irae*, selected by Father Burge for special reprobation, and proves from Dom Pothier and Father Lhoumeau that Dom Mocquereau treats them precisely in the same way as these two distinguished Gregorians, whom the English monk professes to admire. Lastly, he shows that as to polyphony and harmony Father Burge's strictures lay himself open to the very criticisms which he passes upon his confrère, and then concludes with a defence of the rhythmical signs.

Are the signs, then, a hindrance rather than a help? Do they confuse the singers and lead to a mechanical rendering? Surely this is a point on which the opinion of an ordinary choirmaster is entitled to be heard before that of anyone else, and although it might be difficult to find a confused choir singing mechanically, yet if choirmasters, who were previously accustomed to the Gregorian, made such charges against the Solesmes rhythmical editions, no one would be likely to buy them. However defective their system may be, the fact remains that it is the best that the monks had been able to devise, and that those who have urged the Fathers to undertake this work have been able to point to its success as justifying their demands. It is for this reason that the Bishop of Verdun has adopted the editions with rhythmical signs for use in seminaries and churches throughout his diocese, quoting in support of his action a former pronouncement of the President of the Pontifical Commission, as follows:—

"This superabundance of written signs or of practical hints may have its uses, and even become a kind of necessity for certain classes of singers or readers, and may be allowed in certain books, such as primers, manuals, or little 'Paroissiens.'"

The above sentence was written in 1902, i. e. about the date of the first Solesmes editions with rhythmical signs, which is a needful reminder that they are nothing new, and that they were

first officially approved by the Sacred Congregation long before the appearance of the Vatican Kyriale, so that it is labor in vain for Father Burge and M. Ch-M. Widor to attempt to make out that they are being advocated to the disadvantage of the Typical text, instead of being intended to help on its circulation. The need of some attempt to show the rhythm has not only been noticed by Professor Riemann, as quoted in the last issue of CHURCH MUSIC, but it is being rapidly more and more widely recognized. Thus, in the *Cecilia*, Dr. Mathias, the eminent organist of Strasburg Cathedral, writes as follows:—

"Among the numerous editions of the Kyriale, either published or in course of publication, those which attract most attention from church musicians are the ones which exhibit rhythmical signs or show the harmony. This is not to be wondered at. Indeed, this sort of edition, when it really provides what is wanted, is of the greatest assistance both to singers and to organists, in that it makes it easier to understand the melodies far better than the most elaborate theoretic disquisition."

It is, indeed, a great pity that controversialists on either side do not steer clear of saying anything which may have an appearance of involving an appeal to authority or of stricture upon work which bears the stamp of its approval. On both sides there is no doubt that the writers are loyal and enthusiastic Catholics, and it is suspiciously significant of the weakness of the reasoning when anyone tries to fall back upon charging an adversary, who sticks to his guns, with disregard for authority. On the other hand, such an enterprise as bringing out an ideally artistic and truly traditional version of the original chant after the best MSS. is rendered more difficult, if those who call for it assume an attitude towards the Vatican Edition now in course of preparation, which enables an opponent of the earliest records to throw dust in the eyes of the general public by creating an impression that the supporters of the original *Motu proprio* are in conflict with later official utterances. The Solesmes Fathers have never published a word in criticism of the Vatican Kyriale since its appearance, and certainly will not bring out a scientific edition, if its text were to put obstacles in the way of the adoption of what the Holy See has recommended to the faithful. The line taken by our editor is, therefore, one which should commend itself to all lovers of the sacred chant.

Publications Reviewed.[1]

BANSBACH, A.: Vatican Chant. A Short Course of Practical Instruction. Organist of St. Joseph's Church.—St. Louis, Mo., 1906. 24 pages.

The author's aim is

"to furnish the necessary material for self-instruction and to make a systematic instruction in our parish schools, of our church choirs, and even of the congregations at large, not only possible, but comparatively easy and pleasant" by the intelligent use of the phonograph. "The ear of the student, from the very first moment, is to become accustomed to the *rhythm* and to the *tonalities* of Gregorian Chant, while the eye is familiarized with its notation, and the mind is occupied in trying to grasp the principles and rules underlying those features of the *ancient art.* But all this would not be sufficient. Being thus prepared, study must be accompanied by earnest and diligent practice. As it is very important to practise in systematic order, a scheme is here presented which may serve as a guide, and will surely prove beneficial if followed."

Five phonographic records are indicated for use, and explained; while the little pamphlet also furnishes chapters on the character of the chant (Recitation, Rhythm, Speed, Pauses), the construction and forms of melodies, notation, relative pitch, tonal-system and staff, etc., the names and uses of the liturgical books, the Ordo and its use, with three tables (I. Notation and Rhythm, square-notes; II. Relative Pitch and Tonal System; III. Modes and Exercises).

P. T.

GRUBER, JOS.: Twenty Offertories (Commune Sanctorum).—Fischer: Vincent Music Co., Ltd., Boehm & Son.

This collection of *Offertoria* for four male voice parts is most

[1] The initials signed at the end of the reviews indicate as follows: *L. B.*—Rev. Ludwig Bonvin, S.J., Buffalo, N. Y.; *W. J. F.*—Rev. W. J. Finn, C.S.P., Washington, D. C.; *N. H.*—Rev. Norman Holly, Dunwoodie, N. Y.; *A. B. M.*—Albert Barnes Myers, Esq., Boston, Mass.; *D. W.*—Rev. Dom. Waedenschwiler, O.S.B., Mt. Angel, Oregon; *O. H. W.*—George Herbert Wells, Esq., Washington, D. C.

valuable to choirs composed of men only or in which there is a good male chorus or quartette. Mr. Gruber is a resourceful writer for male voices and obtains from a compass of but little more than two octaves a variety of beautiful effects. In arranging the proper Offertories of the *Missale* to original music for choirs in which it is desired to sing them to legitimate music other than the Chant, Mr. Gruber is contributing most effectively to the maintenance of musical art of a high standard.

G. H. W.

BAEUERLE. *1. Palestrina. Ten selected masses for 4 voices in one volume, (modern notation), edited by H. Bäuerle ($5.00).*
2. Palestrina. 57 four-voiced motets in one volume, (modern notation), edited by H. Bäuerle (5.00).
3. Orlando di Lasso. Septem Psalmi poenitentiales in modern score, edited by H. Bäuerle (5.00).
4. Joh. Seb. Bach. Organ-compositions for study and for use in church by Catholic organists, selected by Jos. Renner, Jr., (2 vols., $1.00 each).—New York: Breitkopf and Haertel.

All these compositions have their fixed place in the history of music; it is therefore superfluous to weigh and discuss their æsthetic value. We may however consider the arrangement of this new edition, the selections made, the hopes that their publication arouses, etc.

1. The volume of Masses by Palestrina-Bäuerle contains only four-voiced compositions; hence the historically famous "Missa Papæ Marcelli" and the Missa "Assumpta est" are not to be found in this collection, though the likewise much spoken-of masses "Aeterna Christi munera", "Missa brevis", "Dies sanctificatus", "Iste Confessor", "Lauda Sion", etc., are not missing.

2. The volume of Motets by Palestrina-Bäuerle contains all the motets that Palestrina wrote for Soprano, Alto, Tenor, and Bass; among others the well-known 16th century art-models of church music: from "Dies sanctificatus" (which furnished the themes for the mass of the same name), "Sicut cervus", "Veni sponsa Christi", etc.

The arrangement of these two volumes is very practical and easy to survey. The reading is here no longer made difficult by having different clefs for each voice; only the treble and bass

clefs, familiar to every musician, are employed. The voice-parts are confined to two staves and not, as in former editions of old polyphonic works, spread over four staves. The modern note-values are also used, the old "Pfund-noten" being discarded; the double, whole, and half notes have had to make way for whole, half, and quarter notes. One can therefore now read the score without difficulty, just as one reads any modern vocal score. Everybody, even if he is not a church-musician, has heard people speak of "Palestrina style"; but few have formed their opinion about the same by examining the scores; the old notation acted as a scarecrow. Now this is done away with, and an earnest musician can no longer fall back on the excuse that the old scores are too hard to read. Accordingly the editor, Hermann Bäuerle, hopes by his edition to make old classical church-music more popular. If he understands by this that musicians will be led to study this music more generally, he will, no doubt, not be disappointed in his hopes; but if he is aiming at many practical performances in our churches, he will, I believe, hardly attain his object. Our musical sensibilities are different from those of the 16th century, and the progress that music has since made—especially as to power of expression—warrants us to expect greater prominence of qualities that were but latent in the development of art at that time, and then but exceptionally and occasionally made their appearance. Bäuerle's modern notation, which puts the "ancients" on the same footing with the composers of our day, unmercifully tears away—I beg not to be stoned for daring to express this—tears away, I say, the veil from the mysterious nature of these polyphonically winding rows of notes arrayed in strange keys and note-forms and in numerous staves, and thus allows everybody to survey and estimate their true melodic and harmonic value. Despite what I have here pointed out, these works not only remain most interesting and important from a historic standpoint, but also prove themselves instructive models of their kind as regards ecclesiastical spirit and technic.

3. Also the famous Seven Penitential Psalms of Orlando di Lasso are offered to us by Bäuerle, though, we regret, in less modern score. Only the clefs are modern in this edition; in regard to the note-values and the number of staves Bäuerle departed from his former praiseworthy practice. In 5- and 6-

voiced pieces it would indeed have been necessary to employ three staves in order to present the polyphony with sufficient clearness: but three staves are at any rate easier to look over than five or six.

4. From J. S. Bach's Organ-compositions Jos. Renner, Jr., the organist of the Ratisbon cathedral, has made an excellent selection for study and for use in church by Catholic organists, while the publishers, Breitkopf and Härtel, have splendidly gotten up the book. Every organist ought to make himself acquainted with the great classic of organ-music at least in this practical and cheap collection, and thus edify himself at Bach's admirable technic in instrumental polyphony.

L. B.

HOLLY, REV. NORMAN: Elementary Grammar of Gregorian Chant. Second Edition.—New York; J. Fischer & Bro.

A little book which in many ways solicits and rewards attention and study by both teachers and pupils of plainchant. In giving the present-day teaching, its presentation of the new doctrine is couched in simple but very attractive style. It is beautifully printed, and, finally, it touches all the subjects appropriate for elementary instruction. Assuming an elementary knowledge of modern music on the part of the pupil, it gets down to the immediate matter in hand with commendable rapidity. Especially full is the chapter dealing with psalmody (with ten pages devoted to a noted scheme of the eight tones; the rhythm, cadences, etc., being those advocated by the Solesmes school). Chapter VI is devoted to the question of Rhythm. One quotation will show sufficiently that however deep the subject may be, it is not necessarily dry:

"The first beat of the bar, as we should say in modern parlance, is the 'down' beat. It is the beat upon which we rest at the end of the piece; and all through the piece, it is the weak beat, because it is the 'down' or resting-beat. However heavily you may descend, your descent does not represent energy, but repose; whereas, your ascent, however slight, always makes for energy. The Tonic or Acute Accent of speech always makes for energy. Even when it coincides with the Melodic Accent, it is energetic; because it touches the ground, so to speak, only to rebound again, and continue its flight."

A practical bibliography of works on the theory, the practice, the history, forms an Appendix to the volume.

P. T.

KLEIN, BRUNO OSCAR. Ten Hymns and Motets. Fischer.

Whatever Mr. Klein essays in the way of musical composition has a charm which is all its own. Music, to him, is an art as well as a science—it possesses not only a body, but a living, breathing soul. At the present time, when the Church requires that the composition of music for liturgical worship must be wielded upon more restrained lines than many composers had become accustomed to, we are fortunate in having men of resource like Mr. Klein, who can infuse life, energy, and color into lawful musical subjects. These hymns and motets for four male voices include one setting each of *Asperges me*, *Pie Jesu Domine*, *Ave maris Stella*, *O Maria Virgo pia*, two renderings of *O Salutaris Hostia* and four of *Tantum ergo*. An extra voice part for a boy alto is required for *Ave maris Stella*, *O Maria Virgo pia*, and two settings of *Tantum ergo*. The first two of these last mentioned are especially beautiful. G. H. W.

MATHIAS, DR. FR. X.: Kyriale seu Ordinarium missae quod juxta editionem Vaticanam hodiernae musicae signis tradidit Dr. Fr. X. Mathias.—Ratisbonae: Fr. Pustet. 1906.

In this transcription of the Kyriale into modern notation, the accomplished organist of Strasburg Cathedral acknowledges the assistance of the Rev. Dom Dominic Johner, O.S.B., of Beuron, and of the Rev. F. X. Engelhart, choirmaster of Ratisbon Cathedral. He has transposed the melodies into various modern signatures with the intention, doubtless, of facilitating the rendering for ordinary choirs. It is questionable, however, if it would not have been better to have used throughout the natural scale, remitting to organists the transcription into such keys as would best suit the particular difficulties and limitations of each choir. This latter course was pursued in the Solesmes transcriptions, already referred to in the article on *The Official Kyriale* in the March issue of CHURCH MUSIC.

MATHIAS, DR. FR. X.: Organum comitans ad Kyriale seu Ordinarium missae juxta editionem Vaticanam.—Ratisbonae: Fr. Pustet. 1906.

Dr. Mathias is an acknowledged expert in the accompaniment of plainsong, his theoretical views as expounded in his *Choral-*

begleitung, as well as his admirable renditions during the Strasburg Congress, having made his name known far and wide. Those who subscribe to his views of rhythm, which in the main are not in great contrast with those of the Solesmes school, will welcome this volume of accompaniments in modern transposition. Before stating in his own words his purpose and plan, we may note that a slight error found in the Kyriale above-mentioned (p. 71, the fourth note of *Confiteor*, which should be b-flat instead of g) has been corrected in the Accompaniment of the present work under review:

"Those who may not like this Accompaniment owing to its being *exclusively within the Gregorian scales* are free to make any alteration they may deem proper in passages which to them may sound somewhat crude. The main thing is to preserve the rhythm of the Chant. Hence it is desirable that the Accompaniment should not be taken in hand until the organist has thoroughly mastered the melody by singing, or at least playing, it on a stringed instrument, in accordance with the rhythmical form herein exhibited, so that the rhythm may be brought out clearly and distinctly when the Chants are rendered with the Accompaniment. Only thus can it be well blended with the voices."

P. T.

MITTERER, I.: Festoffertorien fuer Maennerchor und Orgel. Vols. I, II, and IV.—Ratisbon: A. Coppenrath, N. Y. J. Fischer & Bro.

This series of Offertories for male voices with organ accompaniment fully sustains the high reputation of the venerable priest, Father Ignatius Mitterer, as composer of Church Music. The first volume (op. 129) contains the proper offertories for Christmas, Epiphany, Easter, Ascension, Whitsunday and Corpus Christi. In the second volume (op. 131) we have the offertories for the greater feasts of the Blessed Virgin, namely: the Immaculate Conception, Candlemas, the Annunciation, the Assumption, the Nativity and the Visitation; also those for the two masses of the Sacred Heart of Jesus, "Miserebitur" and "Egredimini." The "Ave Maria" for the Immaculate Conception is a particularly meritorious effort. In the fourth volume (op. 134) we find offertories for the various Common Offices of the Saints. We note especially the second number, "Confitebuntur Coeli" with its magnificent "Alleluia." On the whole, these pieces maintain a pretty high standard of diffi-

culty in the matter of attack and phrasing, but are well within the compass of trained voices. The letterpress is fairly good, but there are a number of obvious misprints, e. g.; Vol. I, p. 20, line 1, last bar, first beat: the pedal should give B instead of C♯; and the tenor of the organ part *d* instead of *e*. Again, in the last line of the same page, first bar, fourth beat, the alto of the organ part should be *b* instead of *a*. Vol. IV, p. 2, line 1, bar 5, last beat, read *f*♯ instead of *a*♮. N. H.

PIEL, PETER: Op. 76. Vier und sechzig Stücke in den alten Tonarten für Orgel oder Harmonium zum Studium und zu Kirchlichem Gebrauche.[1]—Schwann: Düsseldorf; Fischer: New York.

There could hardly be found one more competent to solve the problem in question than P. Piel, a composer so much at hom in the church modes and in strict contrapuntal style. Hence resulted a work in regard to which the much abused statement that it should be found on every organ-console is really true. Few are able to prelude well; and surely when there is question of doing so in the old modes, now strange to us, the number of these elect might be found to be vanishingly small. Piel herewith offers all organists a practical and artistically valuable aid, a work that contains short and easy pieces, and that will be most welcome to the organist during divine service. Especially noteworthy is the unified and full use of the themes, as well as the skill with which the composer toned down the harshness that is unavoidably connected with the old church modes.

L. B.

SINGENBERGER, J.: Short Instructions in the Art of Singing Plain Chant. Fifth Edition.—New York. Fr. Pustet & Co.

For a quarter of century this little book has done good service in diffusing knowledge of the chant; and although its doctrine respecting the notation ("longa", "brevis", semibrevis") has been superseded by the present-day learning, the volume still is of interest because of its full Appendix containing the psalms of vespers arranged with indications (numeral) of the inflections of the eight tones, the noted Antiphons of the B. V. M., hymns for

[1] Sixty-four pieces in the old church modes for organ or harmonium, for study and for use in church.

Benediction, etc. It is, we say, of interest as covering the ground laid out for itself fully though compendiously: and we should like to see a similar work brought out by the publishers (or the same work revised) with all the necessary "modern improvements" in its teaching-part and the appropriate modifications in its Appendix. P. T.

WAGNER, P.: Cantiones sacrae vocum aequalium organo comitante concinendae.—L. Schwann: Düsseldorf; Fischer: New York.

It may not be uninteresting to meet Dr. Peter Wagner also in his capacity of composer, after he has become so widely known by his choral researches and as organizer of the Gregorian Congress, lately held at Strasburg. In the present collection he offers us 8 motets for 2, 3 and 4 male voices, embracing the following texts: *Hodie Christus natus est; In nomine Jesu; Domine convertere; Alleluia, surrexit Dominus vere; In te, Domine, speravi; Cantate Domino; O quam suavis; Tu es Petrus.*

They are not particularly deep compositions, but impressive and powerful on account of their great clearness, melodiousness, and the thoughtfully illustrative manner in which the texts are expressed. At the same time they are easy, pleasing, and not dry or tedious. Some turns may seem to be rather too much in the style of the *oratorio;* yet, with the exception of the *Tu es Petrus*, whose *portae inferi* are described in a too dramatic and passionate manner by means of diminished seventh chords, the compositions may do good service in church, and will be sung with pleasure. L. B.

YOUNG, REV. J. B., S.J.: The Roman Hymnal.—New York and Cincinnati: Fr. Pustet & Co.

This volume, which should be made familiar to all singers in our Catholic choirs, has reached its twentieth edition. It is an admirable collection of hymns and chants for the use of congregations, schools, colleges, and choirs, and merits the great popularity it has attained since its first appearance in 1884. It contains a large collection of Gregorian masses, a great number of hymns and the vesper psalms with the different endings. A newly-organized sanctuary choir would need no other music for a long time if each member were supplied with a copy of this most excellent manual. A. B. M.

Briefer Notice.

AUER. Missa Solemnis. In honorem S. Joseph. For four-voiced male chorus. Partitur 30c, voice parts 5c. N. Y.: Fischer.

An excellent mass. Auer is pastmaster in counter-point. It must be a pleasure to hear well-disciplined voices mount on each other with increasing force and volume in passages like the *Pleni sunt coeli* and *Dona nobis pacem*. I regard this mass as one of the most effective ones in existence for male voices. It is highly recommended. For singers who are accustomed to the polyphonic style, it should not be more than medium difficult. D. W.

BAS, GIULIO. a. Duo Motetta. b. Ecce Sacerdos Magnus. c. Tria Offertoria. Duesseldorf: F. Schwann. New York: J. Fischer.

Of the three publications to be here reviewed the first two please me most, although they embrace more unpretentious compositions for 1, 2, or 3 voices; they display greater pregnancy of invention and clearness of form than the 4-voiced pieces that make up the third book.

The "Duo Motetta" are melodious and well-sounding. The first number, a song in honor of St. Anthony for Tenor and Bass, exhibits a tinge of mysticism in the musical treatment of the text. It is to be taken *largo assai* and *pp* from beginning to end. In the middle this manner of delivery is still more insisted upon by the direction: "Always *pp* and most slowly;" and this, too, just there where all creatures are called upon to praise God. At the very end is still added: *Rallentando ancora e diminuendo ppp*. An altogether peculiar view, which I indeed cannot well comprehend. The other piece in the same book: "Ecce sic benedicetur," to be sung at a nuptial mass, can do very good service. It moves along in a tuneful, gently flowing unison strain.

The second book contains only one "Ecce Sacerdos" for Soprano, Tenor, and Bass. It is pervaded by the spirit of the Church, is homophonic, and easily understood. In the "ideo jurejurando" the modulation of g major in the last measures appears to me too sudden and, notably, as an ending to the whole piece, unsatisfactory.

The accentuation of the last syllable in "plebem" is not commendable and might easily have been avoided. The melancholy turn to a minor key at "confirmavit super caput ejus" cannot be justified from the text. At "Gloria Patri" *ppp* is called for—strangely, as it appears to me.

The "Tria Offertoria" (1) *Commune unius Mart. Pontif.* (2) *Commune non Virg.* (3) *Missa votiva de S. Maria* are 4-voiced, more extensive and ingenious. They will indeed produce a sacred and solemn effect; the melodies, however, are less pregnant, while the undecided progression of the chords impresses one as being planless; we are turned and led about in a circle without getting ahead. The line of melody, rich in notes, makes long sweeps; notably the third piece is marred by lagging breadth. The Offertories might, in my opinion, have displayed greater warmth of feeling. L. B.

BLASEL, H. Mass in F.
Boston: L. M. Co.

This mass is arranged for S. A. T. B. and Soprano and Alto. There are many good parts to this mass, and all of the themes are religious and simple. W. J. F.

BONVIN, S. J., LUDWIG. Ave Maria for two voices. Schwann-Fischer.

The musical skill of the cultured Jesuit Father who wrote this composition is widely recognized and requires no comment. In the *Ave Maria* for two voices, his usual facility of composition and exquisite taste have produced the wonted good results for which all of his musical work is justly noted. G. H. W.

BOSSAIRS. Tantum Ergo in G. For 4 mixed voices.

Boston: L. M. Co.

This chaste composition is perfectly suited to the solemn moment of Benediction. It is a relief to see a really good *Tantum Ergo* after all the sensuous waltz-music to which this pæan of St. Thomas Aquinas has been arranged. W. J. F.

BOTTAZZO, LUIGI. Opus 157. Missa in hon. Sanctae Ceciliæ V. M. ad Chorum unius vocis harmonio comitante.

Turin, Italy: Marcello Capra; New York: Breitkopf & Härtel. Price: Partitura e parti, netto lira 2.30; Mark 1.85; parti di canto, caduna lira 0.30; Mark 0.25. Beautiful, tuneful, and to be recommended. A. B. M.

BRANCHINA, PETRUS. Opus 9. Salve Regina, ad chorum trium vocum inaequalium (a. t. et b.) harmonio ad lib. comitante.

Turin: Marcello Capra: New York: Breitkopf & Härtel. Price: Partitura e parti, netto, lira 1.30, Mark 1.10; parti di canto caduna, lira 1.30, Mark 1.10. Beautiful and liturgical in style. A. B. M.

CALEGARI, CARLO S. Opus 250. Andante in Fa Magglore per Organo od Armonio.

Turin, Italy: Marcello Capra. Price: 1 lire; Mark 0.80. Interesting and commendable. A. B. M.

ENGEL. Missa in honorem Sanctae Familiae. Op. 25. (Coppenrath; Fischer).

Rather dry in its first three numbers, the *Sanctus*, *Benedictus* and *Agnus* of this mass are undeniably beautiful. The composer is careful to tell us that the composition is for four *male* voices; but we find the *Kyrie* sounds better with trebles, by reason of the closeness of the harmonies and the depth of some chords. In general it must be said that this mass is most appropriate in form to the uses of the Liturgy, and quite easy of execution. N. H.

FALKENSTEIN, J. Ave Verum for 4 mixed voices.

Boston: L. M. Co.

Leave out the accompaniment, and you have an acceptable *Ave Verum* in this composition. W. J. F.

GESSNER. Cantus Ecclesiastici. Collected and edited by Adolph Gessner. L. Schwann, Düsseldorf; Fischer, New York.

The authors represented in this collection are chiefly of the fifteenth century. It is only necessary to say, in recommendation of such a collection of masterpieces, that they are intelligibly transcribed with the modern treble and bass clefs, and are for the most part scored for mixed choirs. Toward the end of the volume are a few pieces for three equal voices. N. H.

GUILMANT, ALEX. Ave Verum.

Boston: L. M. Co.

Our great organist's talent is not limited to playing Bach's fugues and writing organ sonatas. He can write beautiful motets too, and here is one of them. It is set for four mixed voices and breathes the sentiment of the words from start to finish. W. J. F.

HABETS, O. M. I. P. PETER. Six hymns in honor of the Mother of God. Schwann-Fischer.

These hymns in four-part harmony for tenors and basses are all representative of a most worthy style of hymn-writing. They include *Omni die dic Mariæ*. *Virgo Virginum præclara*, *Ave maris Stella*, and *Salve Regina cœlitum* in poetry with settings of *Ave Maria* and *Sub tuum præsidium*. G. H. W.

HALLER. Cantus Eucharistici. For three or four equal voices; without organ. Op. 89. Score 30c, parts 7c. Coppenrath-Fischer.

Very pretty and easy, and exceedingly devotional. Haller is a master in pure, beautiful, lucid harmonic movements. He seems instinctively to avoid everything ugly and unharmonious. This collection is highly recommended. D. W.

HAMMA. The Catholic Youth's Hymnal. Compiled by B. Hamma. (J. Fischer & Bro., New York.)

We have here a reprint of B. Hamma's *Popular Sacred Melodies*, first issued in 1891. Of Mr. Hamma's competence as a musician and of his high aims and prudence there can be no question. This hymnal was in its day a very meritorious work and still deserves an honorable place in every elementary

school library. To the Gregorian numbers, however, we can only refer with regret. Let us hope that, in a future edition, they may be recast and brought up to date. N. H.

HAMMA. Sursum Corda. Eighty Sacred Songs for four mixed voices. M. Cohen: Regensburg.

A useful collection, which offers no great difficulties and is throughout in accordance with the spirit of the liturgical functions for which it is intended. D. W.

HOENIG. Forty-two Compositions for Organ. M. Cohen: Regensburg. Price 25c.

All the pieces of the collection are sweet and effective, although easy. They are serious, and liturgical without being pedantic. I like particularly No. 36: Figurations upon a famous choral. D. W.

KOHLER. Missa Septima. For two voices (Soprano and Alto, or Tenor and Bass) and Organ. Fischer: N. Y.

A good composition. The organ part in particular is brilliant and runs around and above the voice parts in graceful arabesques. The voices move in easy polyphonic style. Range of voices is moderate, Soprano or Tenor never running higher than the twice-marked *f*.

D. W.

KOEHLER, ALOIS. Op. 13. Missa pro defunctis. (Requiem with Libera) for one voice with organ or harmonium accompaniment. (A. Coppenrath: Ratisbon; Fischer: N. Y.)

Music for the Requiem, especially unisonal composition, is much in demand. As a change from the Gregorian Mass a new composition is welcome, especially if, as in the case of the one I am reviewing, it is set in such a way that it can be performed successfully in unison by the whole choir as well as by one singer, the organist, for instance, alone. It is, however, no easy task to create a composition ranking as high as the Gregorian Requiem with such scanty means as the latter employs. Koehler's *Missa pro defunctis*, in which the complete text with *Libera* is set partly in melodic development, partly in the form of recitation, has the merit, at any rate, of being a composition dignified and ecclesiastical in spirit. In spite of its ease and simplicity it has qualities sufficiently characteristic to produce an impression of its own; thus when I opened the pages of this work I recognized it immediately as being the same strains I had once heard, when traveling abroad, without knowing their author. L. B.

KUEMIN, J. D. Mass in D for 4 mixed voices.

Boston: L. M. Co.

Here is a liturgical mass, conforming with the canons of the *motu proprio*. There are some good movements in the mass, and the average choir could sing it without difficulty.

W. J. F.

LOEBMANN, JOSEPH. Op. 8. Mass (in honor of the Holy Apostles Peter and Paul) for Soprano, Alto, Tenor, and Bass, and Organ.

Boston: Catholic Music Pub. Co.

Loebmann's Mass confines itself chiefly to homophonic style, and, without being particularly original, is dignified and but moderately difficult. L. B.

MAGRI. Jesu Corona Virginum. Op. 49. Marcello Capra, Turin.

The Rev. Peter Magri has given us a setting of the breviary hymn which, but for one or two details, smacks wholesomely of the classic style, the polyphonic hymn. It is scored for two equal voices, with an accompaniment for the organ or harmonium. The reverend author proves himself an experienced and well trained musician. N. H.

MERCANTI, GIUSEPPE. Opus 8. Magnificat per coro a tre voci dissimili (m-s., t. e. b.) con accomp. d' organo.

Turin: Marcello Capra; New York: Breitkopf & Härtel. Price: Score lira 1.55; Mark 1.30; voice parts lira 0.10; Mark 1.30. Beautiful and liturgical in style. A. B. M.

MEURER, JOHN G. Op. 43. Missa in honorem S. Andreae Apostoli, for Tenor and Bass with organ accompaniment.

Duesseldorf: L. Schwann: New York: Fischer.

Compositions for male voices are now more in demand than they were formerly. Meurer's Mass for Tenor and Bass meets the want in a worthy

and able manner. Both voice-parts are independently managed throughout, the organ-part no less, or perhaps but too much so. Were it not better more frequently to make the upper note of the organ-part simply agree with the vocal melody? To have the organ always play differently and to cross and overstep the voice-line confuses the melodic design and renders the apprehension of the composition more difficult. L. B.

MITTERER. Cantus Eucharistici. Op. 127. (Coppenrath; Fischer.)

Another precious collection of the veteran composer's works comes to us in the form of fifteen motets to the Blessed Sacrament, eight of which are unaccompanied, requiring two, three or four male voices. They are comparatively easy of execution, and we recommend them strongly to choirs such as those of Seminaries, depending as they do only upon voices of narrow compass. The last number is an "Ave Verum," very graceful, but, as it seems to us, coming much too close to Mozart's famous setting of the text in question. N. H.

MITTERER. Zehn Marienlieder. For four-voiced male chorus and organ. Partitur 55c, voice parts 10c.

New York: Fischer.

Magnificent arrangements of the very best old Marienlieder. Cannot be too highly recommended. Voice parts and organ part easy. D. W.

MITTERER. Te Deum Laudamus. Op. 136. (Coppenrath; Fischer.)

This fine setting of the Hymn of Praise gives verses of plainsong (Solesmes version, tonus Simplex) in unison, with organ accompaniment, alternating with figured music for four male voices unaccompanied. There is a misprint on page 4, over the accented syllable of the word *exercitus;* here the note *b* should be a quarter-note N. H.

MITTERER. Missa in hon. S. Gregorii Magni. For two male voices and organ. Price of Score, 50c, parts 5c.

New York: Fischer.

This mass is written in accordance with the spirit and letter of the famous Motu Proprio of Pius X. It is not difficult and has no jarring effects to disturb the easy flow from the beginning to the end. D. W.

MITTERER. Tu es Petrus. Op. 137. (Coppenrath; Fischer.)

A most vigorous and eloquent setting of the text is here given in which the narrow limits of male voices are explored with unerring skill. This piece is especially suited to great occasions, where the best voices are available. The organ part in this, as in all the above-mentioned compositions, is quite independent of the voices. N. H.

MITTERER, IGN. Opus 130. *Missa de Passione Domini ad* IV voces, concinente organo.

New York: Fischer: Augsburg: Boehm. Price, Partitur M. 2.40 no. 4 stimmen a M. 0.20 no.

For Alto, first and second Tenor, and Bass. *Benedictus* and *Agnus Dei* are especially beautiful. Profit and pleasure in studying the Mass. A. B. M.

MODLMAYR. Easy chants for Benediction. For four-voiced male chorus. Partitur 35c, parts 10c.

New York: Fischer.

A very good and easy collection; deserves to be recommended. D. W.

MONDO, MICHELE. Fughetta, a quattro parti per organo. Opus, 1.

Turin, Italy: Marcello Capra; New York: Breitkopf & Härtel. Price: Netto, lira 1.00; Mark 0.80.

Interesting and commendable. A. B. M.

NEKES. Op. 45. Missa in Honorem Sancti Nicolai. L. Schwann, Düsseldorf.

We have here a genuine masterpiece of composition within the limits imposed by the four male voices. This mass is not only easy of execution and liturgical in form, but full of grace and strength of expression. We note with extreme satisfaction the masterly phrasing. A singer will here never be at loss for breath. This is not often so successfully accomplished in modern compositions for the voice. It is a highly practical mass worthy of first-rate male choirs, but is not beyond the powers of less competent singers. N. H.

NEMMERS, M. L. Complete Ves-

pers, for the Feasts of Confessors. For 1, 2, 3, or 4 voices.

Milwaukee, Wis.: M. L. Nemmers. Price: 0.35. Very easy. C. F. M.

NEMMERS, M. L. Easy mass for children.

Milwaukee, Wis.: M. L. Nemmers. Price: Score, 0.70; Soprano and Alto 0.40. Very easy. C. F. M.

NEMMERS, M. L. Laus Deo. Vidi Aquam. For Easter.

Milwaukee, Wis.: M. L. Nemmers. Price: 0.75. Very easy. C. F. M.

NEMMERS, M. L. Ecce Sacerdos. One to four voices. Sung at the entrance of a Bishop.

Milwaukee, Wis.: M. L. Nemmers. Very easy. C. F. M.

NEMMERS, M. L. Mass in honor of the Archangel St. Michael. For 1, 2, 3, or 4 voices.

Milwaukee: M. B. Nemmers. Price: Score, 0.75; each voice 0.35. Very easy. C. F. M.

NEMMERS, M. L. Mass in honor of St. Barbara. For one, two, or three voices. Milwaukee, Wis.: M. L. Nemmers. Price 60c. Very easy. C. F. M.

PALESTRINA. Adoramus Te Christe. Boston: L. M. Co.

Some more polyphony! This is not difficult; it could be sung with effect as a Lenten motet. It is arranged for S. A. T. B. W. J. F.

PERRUCHOT, L. LUDOVICUS. Missa Brevis ad chorum duarum vocum inaequalium organo comitante vel ad chorum quatuor vocum inaequalium (C. A. T. B.).

Turin, Italy: Marcello Capra; New York: Breitkopf and Härtel. Price, score, lira 3.70; Mk. 3.00: voice parts, lira 0.30; Mk. 0.25. Truly liturgical and simple in style. A. B. M.

PERRUCHOT, L. LUDOVICUS. Tantum Ergo, ad chorum duarum vocum inaequalium organo comitante.

Turin, Italy: Marcello Capra; New York: Breitkopf and Härtel. Price, score, 1.40 lira; Mk. 1.20; voice parts, lira 1.10; Mk. 1.10. Especially beautiful in melody. A. B. M.

PERRUCHOT, L. LUDOVICUS. Ave Maria (Cum Sancta Maria) ad chorum duarum vocum aequalium vel quatuor vocum inaequalium organo comitante.

Turin, Italy: Marcello Capra; New York: Breitkopf and Härtel. Price, score, lira 1.40; Mk. 1.20; voice parts, lira 0.10; Mark 0.10. Especially beautiful as to melody. A. B. M.

PERRUCHOT, L. LUDOVICUS. Ave Verum Corpus, ad chorum duarum vocum aequalium vel quatuor inaequalium organo comitante.

Turin, Italy: Marcello Capra; New York: Breitkopf and Härtel. Price, score, lira 1.40; Mk. 1.20; voice parts, lira 0.10; Mark 0.10. Simple in construction. A. B. M.

PERRUCHOT, L. LUDOVICUS. Tu es Petrus, motetus ad chorum duarum vocum inaequalium organo comitante.

Turin, Italy: Marcello Capra; New York: Breitkopf & Härtel. Price: Score, lira 1.20; Mk. 1.00; voice parts lira 0.10; Mk. 0.10. Majestic in its simplicity. A. B. M.

PLAG, JOHANNES. Missa in honorem S. Michaelis Archangeli. Schwann.

This is a mass of simplicity, beauty, and dignity, which would be heard at its best without organ accompaniment—just the sort of mass for Advent and Lent, where the rules dispensing with organ accompaniment are observed. As the rules on this point are not generally honored in this country, it is suggested that on Maundy Thursday, when the organ-playing ceases after the *Gloria*, this mass could be rendered by a four-part choir with excellent effect. G. H. W.

POLL. Requiem. Coppenrath, Fischer.

The author has succeeded in his object of giving us a perfectly simple, easy Requiem for four equal voices; and this mass could as well be sung by women as by men. The plain-song intonations of the introit and the Communion are evidently taken from the Ratisbon choir book; and the rhythm indicated in the notation thereof is of a style hardly acknowledged to-day even at Ratisbon; and this detail we view with regret. Otherwise, this little work is very good, and we recommend it to small choirs, or for the use of convents

and seminaries. The "Dies Irae" is omitted for what reason we know not. N. H.

PONTEN. Op. 18. Hymnus Te Deum Laudamus. L. Schwann, Düsseldorf.

The young Dutch composer has here given us a masterly work in what we may describe as the style of the modern oratorio. It is scored for Soprano, Alto, Tenor, Baritone, and Bass, with organ accompaniment. The organ part is very soberly written, and plays the part of a real accompaniment, while in a great measure independent of the voices. For a festival it would be a most appropriate and practical work to perform; but the choir should be a very good one. N. H.

RAVENELLO, ORESTE. Op. 66. Secunda Anthologia Vocalis, for 3 equal voices.

Turin: Marcello Capra.

In his Musica Sacra (1905, No. 12) Dr. Haberl remarks, that since the attempts to train boys' voices have met with little success in Italy, the endeavor has there made itself noticeable of supplying the wants of male choirs by many compositions for 2 and 3 voices. The present collection is an instance of this. It may be well used also outside of Italy, and I recommend it to all churches that have no mixed choir. The pieces may be performed either by three female voices (I and II, Soprano and Alto, hence they are suitable for convents and academies) or by 3 male voices (I and II Tenor and Bass). The collection contains 122 short pieces by different composers: Offertories and Motets for the Ecclesiastical Year, Hymns for Benediction, etc., all in Latin, simple, and easy to understand, not particularly profound, but melodious and ecclesiastical. This anthology can be procured from Breitkopf & Härtel in New York who have the American agency for the publications of Capra in Turin. L. B.

RAVAVELLO, ORESTE. Opus 79. *Inno delle Scholæ Cantorum a. S. Cecilia*, per coro ad una voce media, con accompagnamento di pianoforte o d' armonio.

Turin, Italy: Marcello Capra; New York: Breitkopf and Härtel. Price, partitura e parti, netto, lira 1.10; Mark 0.90; Parti di canto, caduna, lira 0.10, Mark 0.10.

Beautiful and liturgical in style. A. B. M.

RAVANELLO. Op. 49. Missa pro Defunctis. Marcello Capra, Turin.

Ravanello's distinguished genius shows at every point of this work. The Introit and *Kyrie* are scored for two equal voices and organ. The organ part, without being at all obstrusive, is of great charm and beauty. The Gradual and Tract are set for three trebles without accompaniment. Sung aright, this piece should prove very effective. The sequence reverts to the same combination as already noticed in the Introit. Here again, the organ part plays an important rôle, but without overpowering the voices. The same may be said of the Offertory. In the *Sanctus* we meet with a delightful two-part aria with a running contrapuntal accompaniment, very much in the style of Bach. We have said enough, we hope, to encourage choirmasters to investigate this very practical and beautiful work. N. H.

RINCK, C. H. Op. 91. Mass in F for 4 mixed voices.

Boston: L. M. Co.

Rinck's masses need no comment: they are well known to musicians. The present edition of the L. M. Co. is particularly attractive. W. J. F.

ROTOLI, AUGUSTO. O Bone Jesu by Palestrina.

Boston: L. M. Co.

It is given in English and Latin, and is admirably suited for an Offertory piece, after the chant proper to the day has been sung. This "*Stile famigliare*" of polyphonic composition is not hard for trained boys to sing, and choirmasters are strongly recommended to introduce their choristers to this style of music, with this or some similar composition. W. J. F.

ROTOLI, AUGUSTO. Panis Angelicus by Palestrina. Transposed and adapted for 4 mixed voices.

Boston: L. M. Co.

Sig. Augusto Rotoli's death is mourned by many lovers of good music in Boston. His career in Italy and in New England was most successful, and although this deeply

religious old maestro di cappella has gone to his rest, his spirit still lives in the music he has left us. This particular motet which he reduced from the score of the great master of medieval polyphony, is easily within the competency of the average properly trained chancel-choir. We should be anxious to sing as much of the Palestrinesque style of music as we might master without too much trouble. W. J. F.

SIMON. Fantasia for the Organ. Op. 3. (Marcello Capra.)

If this composer is as young as the opus number would seem to indicate, he certainly must be said to promise well. The piece opens with a fantasia on the theme of the solemn *Ite missa est*. This is followed by a well-written fugue of good length on the same theme. N. H.

TERRY, R. R. Cor Jesu in G. For four mixed voices.

Boston: L. M. Co.

This well-known master of counterpoint has given us a gem in this little motet. The words lend themselves to music very readily, and choirmaster Terry has clothed them with a melody which will be a favorite wherever it is sung. Boy-sopranos would be in their glory in this piece. The choirmaster of Westminster knows where the incomparable sweetness of the boy-voice is best brought out. W. J. F.

TINEL, EDGAR. Op. 46. Te Deum. For 6-voiced mixed choir, organ and orchestra. Arrangement for choir and organ, 2.00.

New York: Breitkopf & Härtel.

It is a pleasure, not very often granted to the reviewer, to be able to give a composition intended for the church unreserved praise from the standpoint of liturgy as well as from that of art. Often, in fact mostly, he must content himself with ecclesiastical spirit, good conduct of parts, routine-like application of traditional formulas, very modest invention, and slight warmth of expression. In the case of the piece under consideration he may screw up his demands to a higher level, and even then after close scrutiny he can put down the pleasing result of full satisfaction. Of all the musical settings of the *Te Deum* that are known to me and that can be used for liturgical purposes I do not hesitate to declare Tinel's the finest and the grandest. The composition is comparatively simple and at the same time artistic, sublime in its melodies, and full of dignity and sonorousness in its harmonic support. It is not difficult of execution, but demands a well-supplied choir and singers that are not easily fatigued. Tinel not only observed the psalm-like division of the verses; with the skill of an architect he furthermore succeeded in combining sets of connected verses into larger unities. He makes use of his six voices once as two choirs of different tone-color, then again as a compact mass of tone. Towering billows of sound alternately swell up into grand climaxes, and then again gently roll away, gradually quieting down; and all this in an expressive, natural way without exceeding the bounds that are set to a liturgical piece, although in the case of a *Te Deum* these are indeed less narrow.

It must make a powerful impression, after the majesty of the Father (*Patrem immensae majestatis*), the glory of the Son, and his awe-inspiring appearance as *justus judex* have been grandly set forth, to hear the Soprano humbly but with hearty confidence intone the prayer: "Te ergo quaesumus;" and then to listen to the single voices as in slow gradation and in magnificent harmonies and imitations they successively put forth their petitions: *Aeterna fac . . . , Salvum fac populum . . . , Et rege eos . . .* etc. In this and in other parts of the composition we might call attention to a number of fine turns, e. g. how after the male voices have addressed the eternal Son of the Father, the Soprano and the Alto in a lovely 3-voiced passage execute the words that refer to the Virgin Mother: *Tu ad liberandum* etc.

The homogeneous blending of modern tone-effects and of venerable plainchant melodies is admirable.

The orchestra accompaniment—as far as I can judge from the arrangement for organ—everywhere approaches the vocal forms that in liturgical music are also most suit-

able for the instruments. Only at "Patrem immensae majestatis" the long sustained chords are broken up into waving eighth and sixteenth notes which are somewhat unusual for organ, but which in an orchestra —where they are probably executed by the string quartet while the wind instruments hold long notes—will produce a pleasing effect.

This best sacred composition of the composer of "St. Francis" and of "Gondoleva" was written for the seventy-fifth anniversary celebration of Belgium's independence (1830–1905), and on this occasion it made a deep and inspiring impression. We hope to see it produced also in other places where the necessary forces are at hand. The orchestra is indeed very desirable, but the accompaniment of the organ will suffice for a successful performance. L. B.

VAN DEN ELSEN, O. PRAEM. M. J. Mass in honor of St. Joseph. For two equal voices. (Dedicated to the Rt. Rev. G. S. Messmer, D. D., Bishop of Green Bay, Wis.)

Milwaukee, Wis.: M. L. Nemmers. Price, 0.80: each voice, 0.40. Melodious, well-written. C. F. M.

VAN DEN ELSEN, O. PRAEM. M. J. Hymns and Antiphons of the Most Blessed Sacrament and the Blessed Virgin. Composed for two equal voices.

Milwaukee, Wis.: M. L. Nemmers. Price, 0.60. Contains five hymns to M. B. Sacrament, four Antiphons B. V. M., and a *Veni Creator*. C. F. M.

VAN DEN ELSEN, O. PRAEM. M. J. Mass in honor of the Blessed Virgin Mary. Sop. (Tenor), Alto (Bass), and Organ.

Milwaukee, Wis.: M. L. Nemmers.

Easy, churchly, meritorious. Dr. Haberl, in *Musica Sacra*, speaks of the author as "a master in counterpoint and a perfect connoisseur in vocal music." C. F. M.

VAN DURME, O. Op. 55. Missa in honorem B. Mariae Virginis, for 4 mixed voices and organ.

Düsseldorf: L. Schwann; New York: J. Fischer.

This is a composition written in the ecclesiastical spirit, clear, and apt to make a ready impression. Its style is mostly homophonic with spirited conduct of parts and occasional contrapuntal work. The composer endeavors to awaken interest by variety in modulation. The modulations, effected largely in the organ-part or at least well supported by the same, will offer the singers no special difficulty; but they not rarely make themselves felt too much as a purely mechanical means. To produce a really artistic effect, a modulation must be introduced for the sake of intensified expression; as a merely technical process it must be as unobtrusive as possible. In the Credo the single articles of faith appear to me too much separated from one another by interludes and by change of key; thereby the composition is somewhat broken up. Despite these defects, however, the mass is to be decidedly recommended. The variety which it offers, though not always carried out in the most perfect artistic form, is surely to be preferred to the harmonic sameness that prevails in many church compositions. L. B.

VAN OVEREEM, M. (a) Oremus pro Pontifice nostro; (b) Salve Pater Salvatoris, for two equal voices and organ.

Boston: Catholic Music Pub. Co.

These are short pieces, conceived not specifically in ecclesiastical style. They are melodious and do not go to any excesses; but from their style little good will accrue to church music. Passages like "Pio" in the first piece, and the last four measures of the second (*Salvatoris, salve*) remind one rather strongly of the parlor. L. B.

WILKENS, REV. IG. (1) Hosanna Filio David; (2) Ingrediente Domino.

Boston: L. M. Co.

These compositions will fit in well with a solemn blessing of the Palms and procession on Palm Sunday. It is difficult to improve on the chant setting of these words, but Fr. Wilkens has elaborated a truly musical and altogether permissible arrangement. W. J. F.

WILKENS, REV. IG. O. F. M. Ecce Sacerdos Magnus.

Boston: L. M. Co.

A powerful motet, well suited to a

pontifical reception or celebration. It is thoroughly religious in theme, and yet bright, even lively, in spirit.

W. J. F.

WILTBERGER, AUGUST. Missa in honorem S. Joseph. Schwann.

The very mention of a two-part Mass is enough to put the musician on the defensive, as it is bound to suggest a most inartistic type of music in which hordes of amateur composers have let themselves run riot. But the composer of the Mass before us has given the challenge to such generally well-founded prejudice, and indeed most successfully, for within such circumscribed scope as allows for but two voice parts, children's or average adults', and conventional organ accompaniment, he has given a complete and artistic treatment to his subject which has resulted in a good Mass on the plane of simple, but true art. G. H. W.

WILTBERGER, AUGUST. Messe zu Ehren der hl. Margaretha. Op. III. (L. Schwann, Düsseldorf).

This mass is scored for four male voices and organ. The instrument plays a very important and almost too assertive rôle, and the style of composition throughout may be described as very free; still the only serious fault we can find with it is that the text is interrupted rather frequently by organ interludes, thereby contravening somewhat the rule laid down in the *Motu proprio*, § 17. Of course we may allow a moderate use of the interlude, such as we find in Father Mitterer's masses, but we think our author here has gone a little too far, especially at the end of the *Gloria*, where he interrupts the sentence with an interlude thus: *Cum Sancto Spiritu in gloria, in gloria* (four bars), *in gloria Dei Patris. Amen. Amen.* It seems to us that nothing is gained by this liberty. Still, as compared with the horrors, the anarchy of so many others who bluntly refuse to listen to the prescriptions of the Liturgy at all, this mass is but mildly offensive, and makes up for its faults by many happy turns of expression.

N. H.

WITT, FR. Ave Maria in G. For 4 mixed voices.

Boston: L. M. Co.

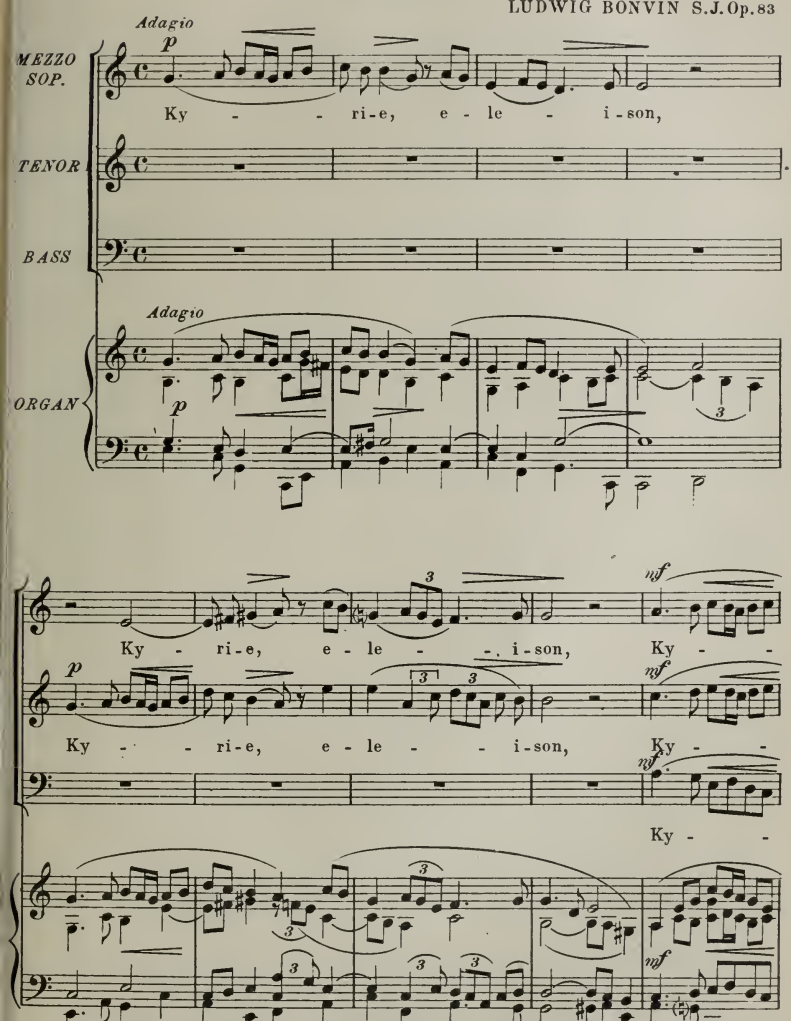
This very beautiful "Ave Maria" could be rendered very effectively by a choir of boys and men. The Soprano part reaches G above the staff several times, but of course boys, to whom G above the staff is but the starting point of an almost indefinite upward range, would have no difficulty in bringing out of this melody all the sweet music there is in it.

W. J. F.

Mass for Mezzo-Soprano, Tenor & Bass with Organ Accompaniment.

KYRIE.

LUDWIG BONVIN S.J. Op. 83



*The Mass bears this title because the Gregorian melody of the Kyrie of the same name, as it is found in the codex no 484 of St. Gall, has been utilised almost entirely in the Kyrie and partly in the other movements.

**Die Messe trägt diesen Titel weil die Choralmelodie des Kyrie gleichen Namens, wie sie sich im St. Galler Kodex no. 484 vorfindet, beinahe ganz im Kyrie und teilweise in den anderen Sätzen verwendet wurde.*

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f *dim.* *rit.* *p a tempo.*

ri-e, e - le - - i - son.

f *dim.* *rit.* *p a tempo.*

ri-e, e - le - - i - son.

f *dim.* *rit.* *p a tempo.*

ri-e, e - le - - i - son.

f *dim.* *rit.* *p a tempo.* *mf*

mf *rit.* *pp*

- - ste, Chri-ste, e - le - i - son

rit. *pp*

- - ste, e - le - i-son, e - le-i-son, Christe e - le - i-son,

mf *rit.* *pp*

e - le - i-son, e - lei - son, Christe e - le - i - son

rit. *pp*

(*a tempo.*) *p* *rinf*

(*a tempo.*) e - le - i-son, Christe, e - le - i - son.

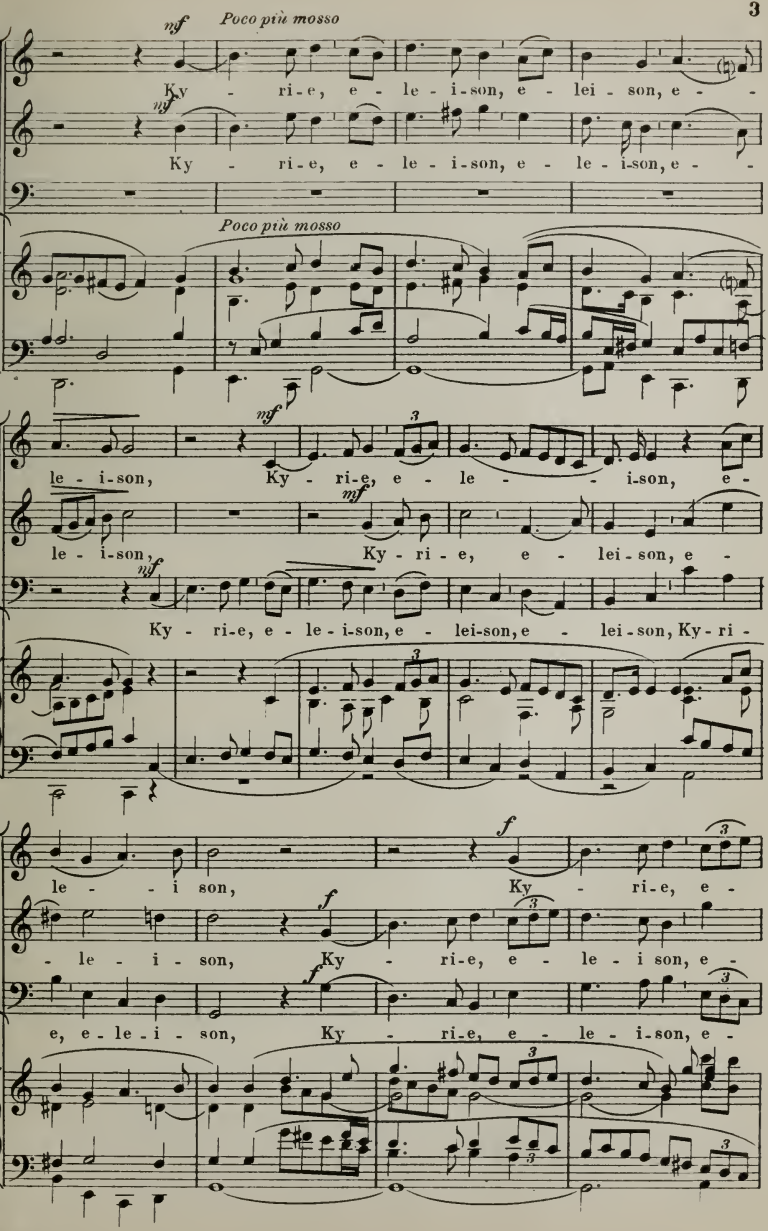
rinf

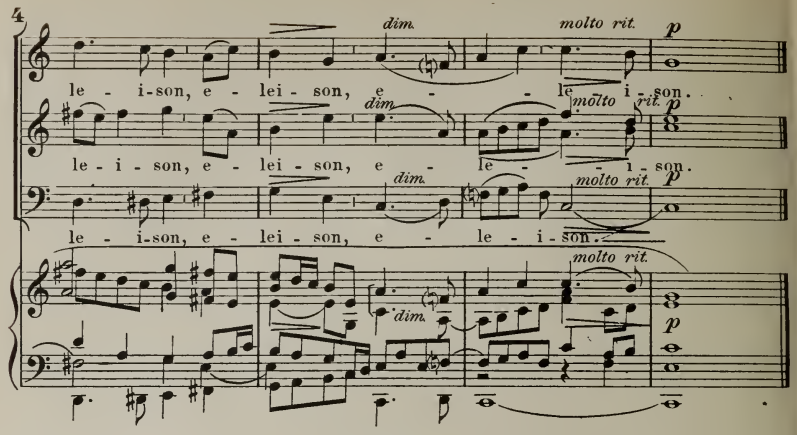
- - ste, e - le - i-son, *rinf* Chri - ste, e - le - i - son.

p

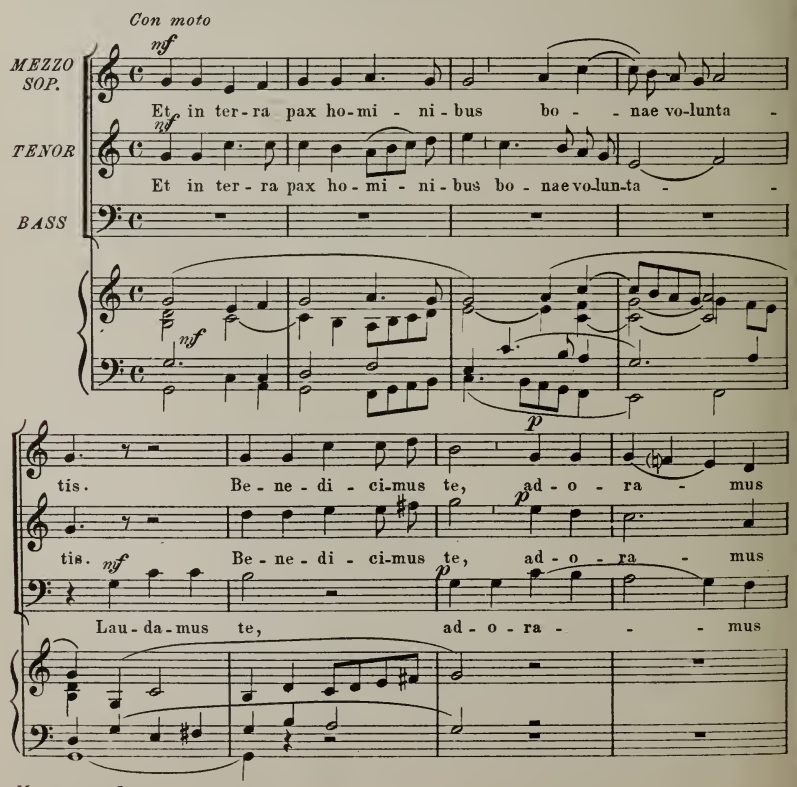
e - le - i-son, Christe e-lei - son, e - le - i - son.

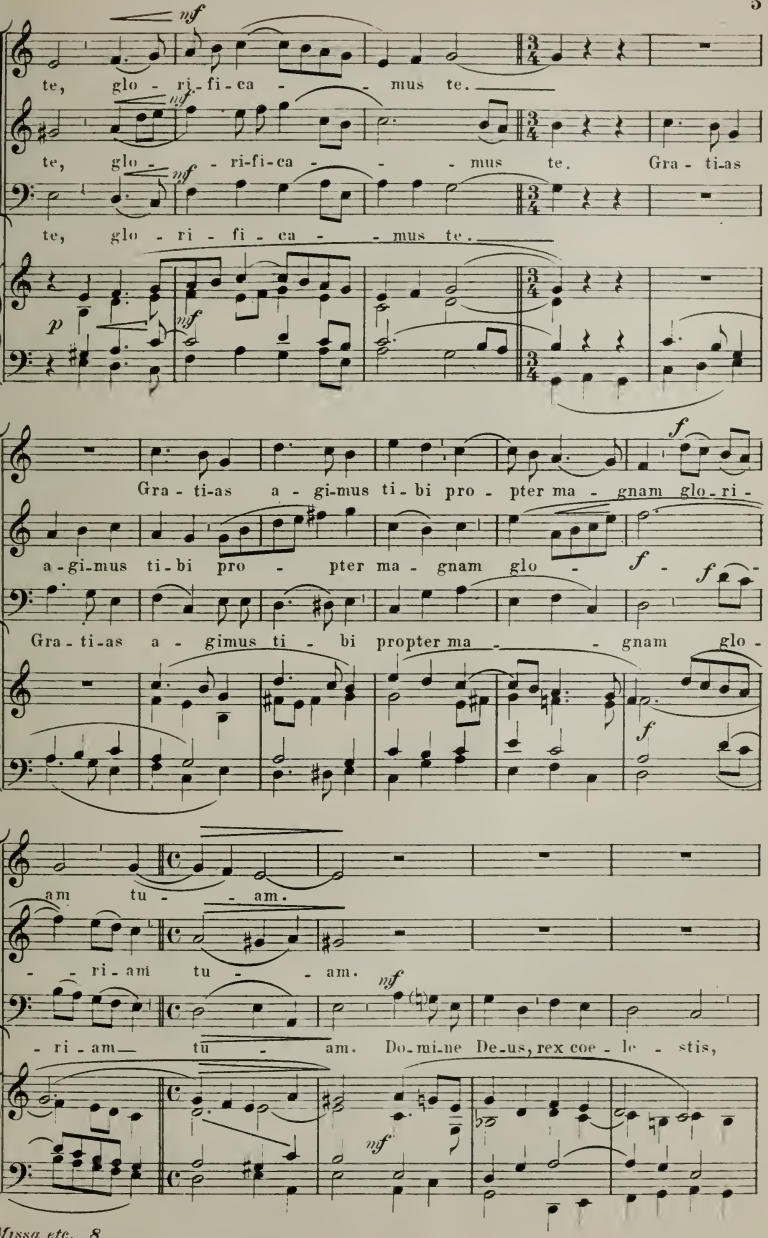
(*a tempo.*)


mf
Poco più mosso
Ky - ri-e, e - le - i-son, e - lei - son, e - -
Ky - ri-e, e - le - i-son, e - le - i-son, e - -
Poco più mosso
le - i-son, Ky - ri-e, e - le - - i-son, e -
le - i-son, Ky - ri - e, e - lei - son, e -
Ky - ri-e, e - le - i-son, e - lei-son, e - lei - son, Ky - ri -
le - - i son, Ky - ri-e, e -
- le - i - son, Ky - ri-e, e - le - i son, e -
e, e - le - i - son, Ky - ri-e, e - le - i-son, e -


dim.
molto rit.
p
le - i-son, e - lei - son, e - le - i - son.
le - i - son, e - lei - son, e - le - - i - son.
le - i-son, e - lei - son, e - le - i - son.

GLORIA.


Con moto
mf
MEZZO SOP.
Et in ter - ra pax ho - mi - ni - bus bo - - nae vo-lunta -
TENOR
Et in ter - ra pax ho - mi - ni - bus bo - nae vo-lun-ta - -
BASS
p
tis. Be - ne - di - ci-mus te, ad - o - ra - mus
tis. Be - ne - di - ci-mus te, ad - o - ra - mus
Lau - da - mus te, ad - o - ra - - - mus


te, glo - ri - fi - ca - - mus te.
te, glo - - ri-fi-ca - - - mus te. Gra - ti-as
te, glo - ri - fi - ca - - mus te.
Gra - ti-as a - gi-mus ti - bi pro - pter ma - gnam glo - ri -
a - gi-mus ti - bi pro - pter ma - gnam glo - - -
Gra - ti-as a - gimus ti - bi propter ma - - gnam glo -
am tu - - am.
- - ri - am tu - - am.
- ri - am tu - am. Do - mi - ne De - us, rex coe - le - stis,

mf

Do-mi-ne Fi-li u-ni-ge-ni-te, Je-su Chri-

De-us Pa-ter o-mni-po-tens.

Adagio

p

-ste. Qui

mf

Do-mi-ne De-us, Ag-nus De-i, Fi-li-us Pa-tris. Qui

p Qui

Adagio

p

(*Adagio*)

mf

tol-lis pecca-ta mun-di, mi-se-re-re no-bis. Qui

mf

tol-lis pecca-ta mun-di, mi-se-re-re no-bis. Qui

mf

tol-lis pecca-ta mun-di, mi-se-re-re no-bis. Qui

(*Adagio*)

mf

tol-lis pec-ca - - ta mun-di, su - sci-pe de-preca-ti - o - nem no -

tol-lis pec-ca - - ta mun-di, su - sci-pe de-preca-ti - o - nem no -

tol-lis pec-ca - - ta mun-di, su - sci-pe de-preca-ti - o - nem no -

f

stram. Qui se - des ad dex - te-ram Pa - - tris,

f

stram. Qui se - des ad dex - te-ram Pa - - tris, *mf*

f

stram. Qui se - des ad dex - te-ram Pa - - tris, mi-se-re - re

mf *p*

mf *Allegro* *f*

mi-se-re-re no - bis. Tu

mf

mise-re - - re no - bis.

f Allegro

no - bis, mi-se-re-re no - bis. Quoni-am tu so-lus san - ctus,

Allegro

f

Ped.

so - lus Do - mi - nus, Je - su, Je -

Tu so - lus Al - tis - si - mus,

Tu so - lus Al - tis - si - mus,

- su Chri - - ste, cum San - cto Spi - ri - tu in

Je - su Chri - ste, cum San - cto Spi - ri - tu in glo - - ri -

Je - su Chri - - ste, cum San - cto Spi - ri - tu in

glo - ri - a De - i Pa - tris. A - - - men.

a, in glo - ri a De - i Pa - tris. A - - men.

glo - ri - a De - i Pa - tris. A - men, a - - men.

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2 Cantilene Religieuse
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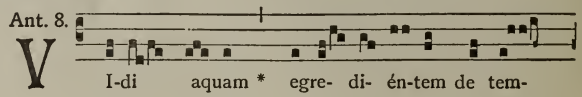

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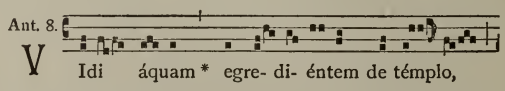

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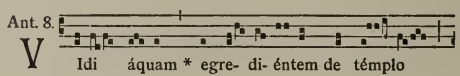

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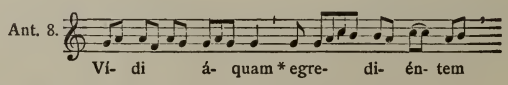

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